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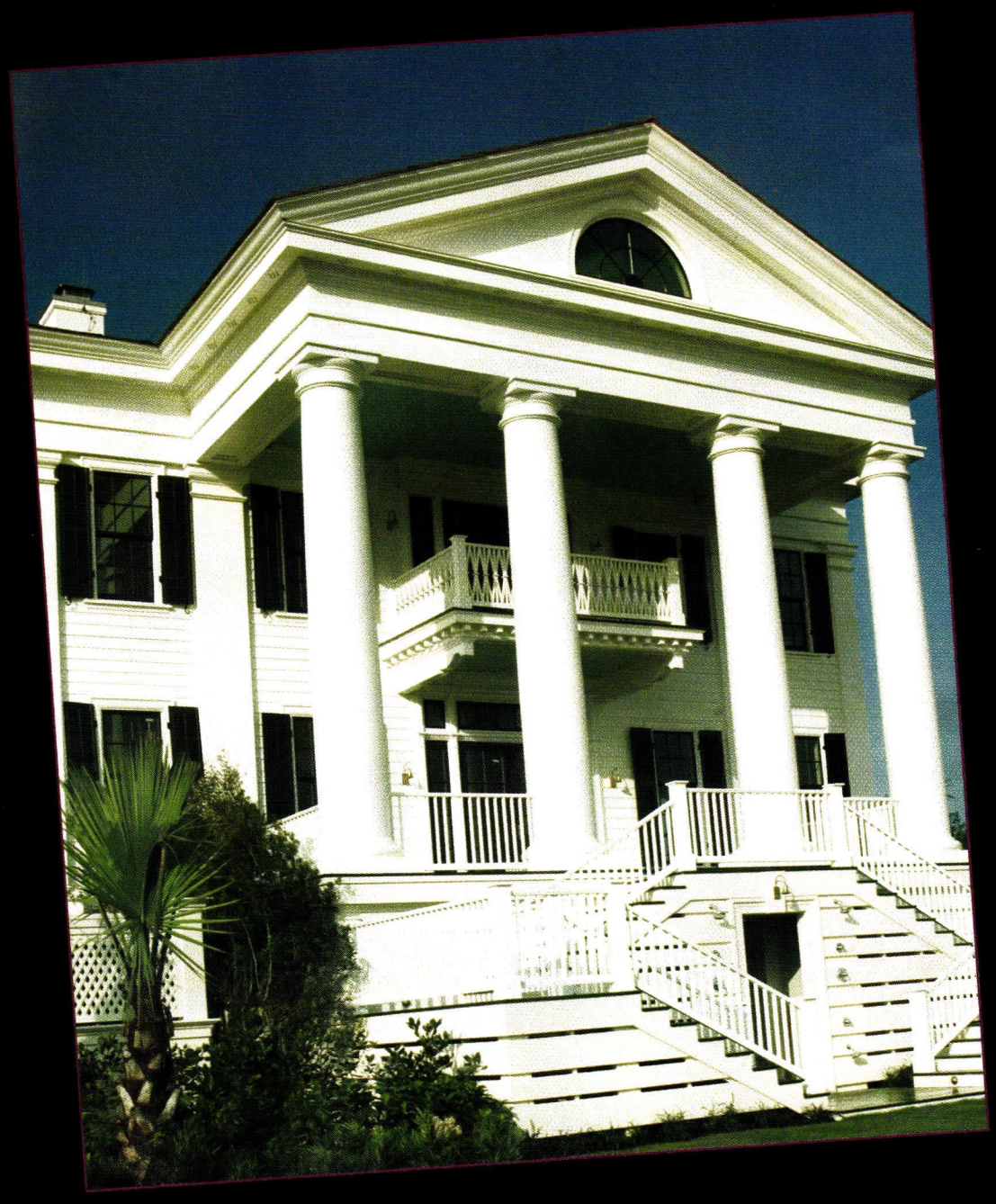
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On the cover: The east elevation of the Zivkovic Associates Architects and John Simpson & Partners-designed addition to the Carhart Mansion is a prominent new element of the historic streetscape of East 95th Street in New York City. The elevation is ornamented by a carved anthemion and tablet at the pediment and decorative plaques and paterae below. See page 18. *Photo: Jonathan Wallen*

The Buying Guides THE NEW PERIOD HOME



Buying Guides

In this issue you will find 19 Buying Guides on our issue theme: The New Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from artwork, art glass and furnishings to timber framing and barns. They form a most comprehensive source for professionals working in restoration, renovation and traditionally styled new construction.

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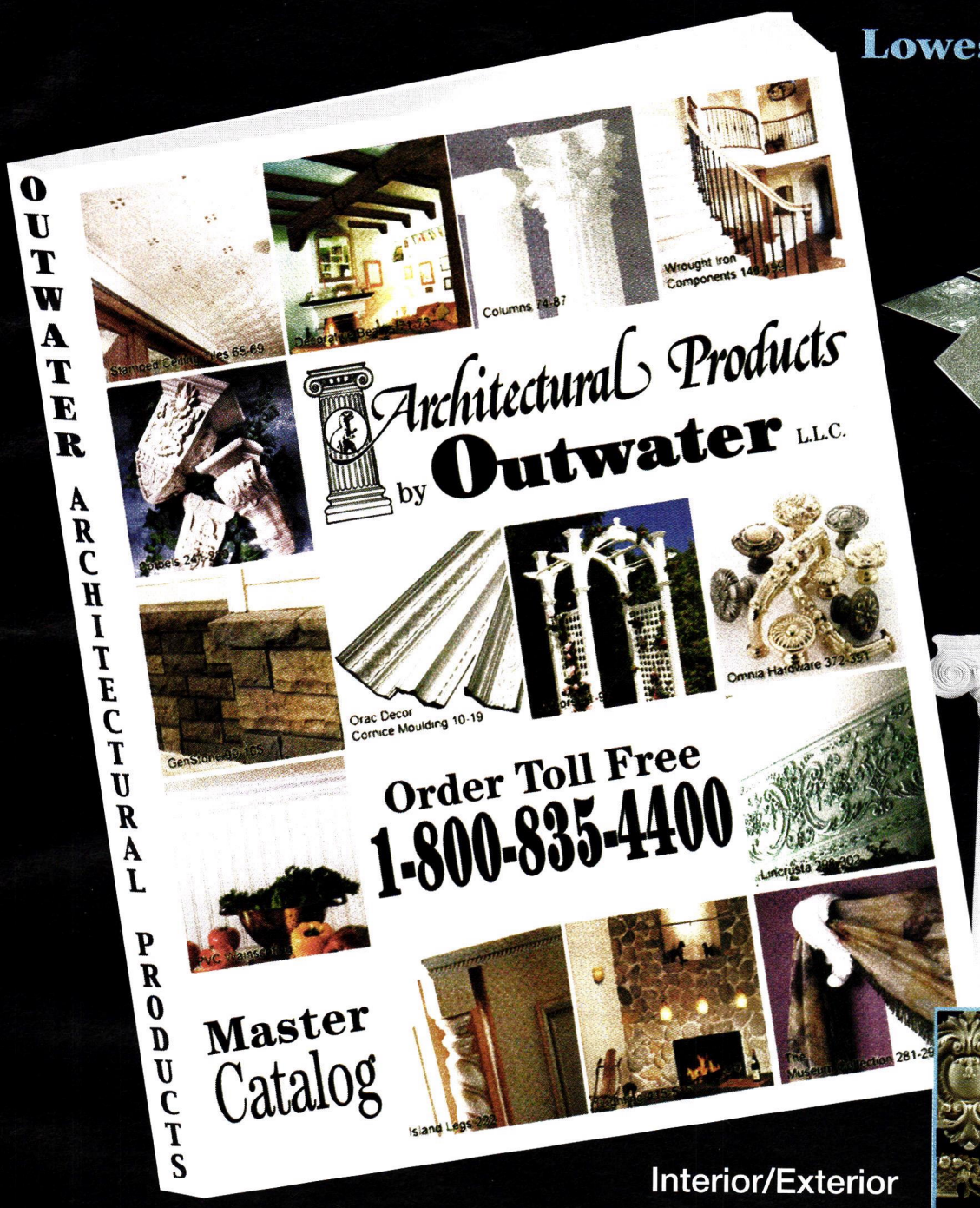
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Simple Forms

Tampa, FL-based Eric Watson, Architect, specializes in designing southern vernacular and Caribbean-inspired homes in the New Urbanist developments of the Florida Panhandle. *By Will Holloway*

Almost 20 years ago, a second-year graduate student at the Yale School of Architecture took an advanced studio taught by Andrés Duany and Elizabeth Plater-Zyberk. It was 1987, and although Seaside was becoming well known and New Urbanism was beginning to gain a foothold, "An Introduction to the Principles of Town Planning" was not his first choice. Nor was it his second choice. Yet – due in part to the nature of the lottery system – that very studio would come to have a profound effect upon the student. A few years later, his own designs would be taking shape at Seaside; several years later, he would parlay that experience into a thriving practice with commissions at many of the emerging New Urbanist developments in Florida.

Education in Context

Eric Watson, AIA, CNU, has always had a passion for designing houses. As a child in the 1970s, he became fascinated with traditional houses when his family built their home – a red-brick Georgian – in Raleigh, NC. At the time, the area in and around Raleigh was growing rapidly with the development of Research Triangle Park; after school, Watson would walk through all the houses being built in his neighborhood and become familiar with their design and construction details. Returning home, he would spend countless hours with a T-square and triangle drawing the various aspects of the houses he had seen as well as drafting his own creations. Having known he wanted to be an architect from a young age, he attended the University of North Carolina at Charlotte, where he received a Bachelor of Arts in Architecture. After a one-year internship in Florida, he headed off to the Yale School of Architecture.

"I chose Yale because I liked the flexibility the program offered," says Watson. "It seemed like the school had an interest in bringing a variety of practitioners and teachers with a wide range of interests and ideas to the studios, so the school didn't seem to force you into learning a certain kind of architecture." Fortunately for Watson, that variety of practitioners and teachers included Duany and Plater-Zyberk. "Lizz and Andrés' proposed design studio was unpopular with the students," he says. "There was little interest because the assignment was not to design a building, but rather an entire town. In the end, it was the best studio of the six that I took at Yale and the one that had the most significant impact on my experience in the program. It opened my eyes to town planning, the emerging New Urbanist movement and the idea of creating buildings that work collectively at a bigger scale within a community – not as object buildings with little regard to their context."



Since 1995, Tampa, FL-based Eric Watson, Architect, has designed homes throughout the New Urbanist resort developments of northwest Florida. At a prominent location at Seaside, Watson's six-bedroom Walters-Buczko House (top) features a tower rising above a Classically derived symmetrical façade. *All photos: courtesy of Eric Watson, Architect*

After Yale, Watson spent two years designing in a variety of traditional styles in the office of architect Alan Wanzenberg and the late interior designer Jed Johnson in New York City. Eager to return to Florida – where he'd spent a year interning between undergraduate and graduate school – he got in touch with Duany. "At the time, he didn't have an opportunity in his office, but he agreed to meet with me," says Watson. "He said, 'Eric, you need to go work for [then Windsor town architect] Scott Merrill' – but he presented it in a way that was really like, 'Eric, you *are* going to work for Scott Merrill.' While we were talking, Andrés called Merrill in Vero Beach and said, 'Scott, I'm sending you up a former student – you're going to hire him, he's going to work for you.' So before I knew it, I was headed back up the turnpike to Vero Beach, where I talked with Scott and was hired immediately."

The two years he spent working on new houses at Windsor enabled Watson to combine his passion for houses with his interest in designing them within communities based on the principles of New Urbanism. Intrigued by this type of work and eager to start his own practice, Watson called Seaside developer Robert Davis in 1992. "I had met Robert when he was on my final jury at Lizz and Andrés' Yale studio," he says. "I knew that he had a tradition of hiring young architects to come to Seaside for a brief period of time to work with him designing relatively simple buildings. I agreed to go up there for what I thought would be three to six months, but I ended up staying three years. That was a great opportunity because, as a young architect, you could get something built quickly – since they're relatively simple wood-framed structures – and you worked directly with the contractors and the homeowners in a hands-on way. Being on site, you had the opportunity to go right out into the field and look at all these building details that are commonly used in that type of vernacular architecture."

Although the majority of his work would be at Seaside and the subsequent New Urbanist resort communities in the region, the Florida Panhandle was not the most desirable location for a young architect to live in the early '90s. So, with a few Seaside projects under his belt – including

Based on timber-frame structures of the Caribbean, the Haupt-Walstrom residence at Seaside is a Charleston side-yard house type that was constructed of eastern white pine timbers pre-cut and numbered to correspond to a timber drawing by the architect.



a well-known Classically inspired beachfront pavilion – and having picked up several more commissions within Seaside, Watson opened an office in Tampa in 1995. "There were also many New Urbanist towns being developed around Seaside at the time, so I knew there was the potential for a lot of work in the area," he says. "But it was a difficult place to live at the time, so I moved to Tampa and decided that I would commute between there and my work at Seaside."

Today, Watson travels once a month from his Tampa office to the Florida Panhandle, where he estimates 85 percent of his work is focused. The New Urbanist developments there have been a perfect fit for Watson because they combine so many of his interests: designing individual residences, designing within the context of the larger community, Caribbean precedent and the simple vernacular structures of the South.

Private Domains

Just over 30 miles west of Panama City, FL, County Road 30-A breaks off from US-98 and runs westward along the Gulf of Mexico. Its initial seven-mile stretch is a veritable laboratory of New Urbanism, encompassing three developments master planned by Miami-based Duany Plater-Zyberk & Company (DPZ): the 105-acre Rosemary Beach (1997), the 158-acre Alys Beach (2003) and the 80-acre Seaside (1980), widely recognized as the original New Urbanist development.

The process of designing within New Urbanist developments requires balancing client's desires with the guidelines set forth in the architectural code. Each development has its own distinct architectural character. While Seaside was most strongly influenced by the vernacular structures of the South, Rosemary Beach was influenced by the architecture of St. Augustine, FL, the West Indies and the courtyard gardens of New Orleans, LA. The all-white masonry structures at Alys Beach took their cues from the courtyard houses of Guatemala, Antigua and Bermuda.

"You've been given a set of guidelines in the architectural code and the urban code, the main restrictions being the footprint, the height, the setback, the minimum porch size and location, the roof pitch, the proportions of doors and windows and the building typology – each lot has been assigned a specific house or building type," says Watson. "So you don't just have a clean slate with which you can design whatever you want – you have variables with which to begin the design process, in addition to the client's requirements, which are useful in developing a design strategy. I enjoy that aspect of the design process – taking into account all these variables, some fixed and some not, in developing a point of departure for my design strategy. There are restrictive requirements in the architectural code that create design challenges, but I see them as useful tools in the design process."



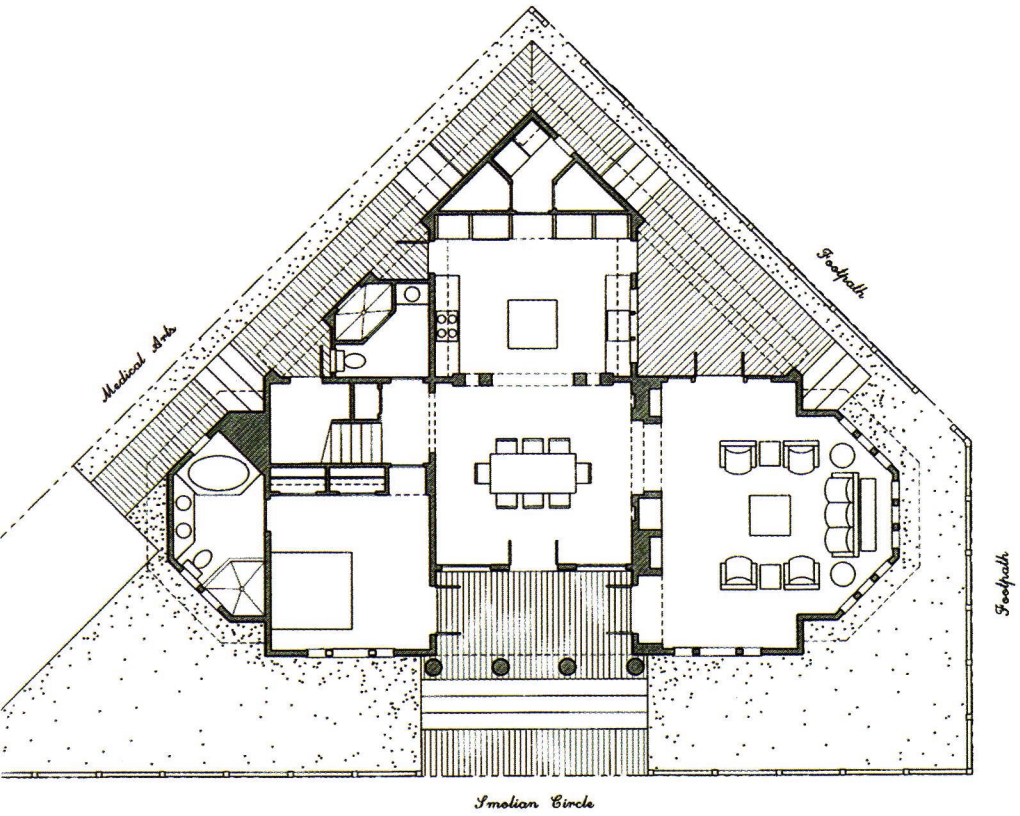
On the interior of the Haupt-Walstrom House, rough wood textures provide a rustic backdrop for the owner's collection of English and Caribbean furnishings, art and antiques.

In 1995, Watson designed the Haupt-Walstrom House at Seaside, a Charleston side-yard house type that he describes as one of his most interesting designs. "The clients requested a timber-frame structure – they had recently moved from timber-frame house in the Caribbean," he says. "They were interested in rough wood textures, and I think it was an appropriate starting point for the design because their site was in the pine forest at the inland boundary of Seaside. It's entirely built of eastern white pine timber that was cut and milled in the mountains of North Carolina. All of the timbers were pre-cut and assigned a code number related to a timber layout drawing that I had done. It was an exciting house to work on – the process of building and the expressive use of wood and contrasting textures. The timbers and wood tongue-and-groove cladding were finished with a water/paint mixture. The same color was used in every room, so the owner's furnishings – a collection of English and Caribbean antiques and art – became the color and focus of the interior."

The Queen House (1997) was designed to be expressive of the challenges of its site – an unusually shaped lot between a public frontage at the head of Seaside's Smolian Circle and a decidedly quieter street to the rear. "It's a picturesque, sculptural, large structure broken down into several forms," says Watson. "From a tall tower at the most prominent side of the house, the massing steps down to the smaller scale of the back street. It's a layering of a variety of spaces and volumes, from the public front porch to the semi-private courtyard to the private interior and private garden in the back."



The Queen House, located at a prominent position at the head of Seaside's Smolian Circle, illustrates one of the primary challenges of designing within New Urbanist developments: creating privacy on relatively small lots in dense communities. From the tower at its front façade, the volumes of the Queen House decrease in scale as privacy increases, culminating in a secluded rear garden.





Left and above: Like the Walters-Buczko House, Watson's plan for the Baker House is expressive of its triangular-shaped lot. Its balanced Classical façade is reflective of its prominent position at the entrance to Smolian Circle.

At the foot of Smolian Circle, the Walters-Buczko (1998) and Baker (2004) houses sit on identical triangular-shaped lots opposite one another. As entry markers to Smolian Circle, both houses present symmetrical Classical façades to the street. Like the Haupt-Walstrom and Queen houses, they were successful in overcoming one of the major challenges of designing within New Urbanist communities: creating privacy for the homeowner in a dense community. "The lots are much more densely configured than in a typical suburban community," says Watson. "So privacy is a big concern – how can you create a private domain for the homeowner while also creating a building that participates in the public space of the community, all in a limited area within which to work?

"One way of dealing with this is by carefully locating a house's primary spaces. A lot of clients, both at Seaside and Rosemary Beach, request their main living spaces on the second floor for two reasons. First, if the house is a mid-distance from the gulf front, this gives them a view of the horizon of the gulf. Secondly, being a level up provides a level of privacy that may not be possible if the main living area is on the street or boardwalk. I also try to create space for a private garden or courtyard that is only for the client."

Reinterpreting Tradition

Developed 15 years after Seaside, Rosemary Beach had the advantage of learning from the successes and failures of Seaside. "One of the biggest differences between the Seaside and Rosemary Beach code is that at Rosemary Beach, there is limited allowance for towers," says Watson. "At Seaside, towers can be built anywhere, on any lot. At Rosemary Beach, towers are restricted to specific lots where they terminate specific visual axes from streets and pedestrian walkways. At Seaside, everyone has a tower, so their impact is diminished. At Rosemary Beach, because there are so few of them, they are special.

"Unlike Seaside, Rosemary Beach allows masonry with concrete stucco. The houses are relatively simple masonry structures with wood-framed upper stories. Timber porches, brackets and wood shutters give expressive detail and texture and interesting shadows on the masonry walls."

Watson has designed more than 25 houses at Rosemary Beach, ranging from carriage houses to large beachfront houses, in a variety of styles. Yet for Watson, style is secondary – in lieu of replicating traditional styles, he aims he reinterpret them. "My primary architectural design interests are the building massing and form and an efficiency in the plan diagram that is generated from the client's building program," he says. "My designs are heavily influenced by early discussions with the client. In general, these are resort houses and most clients want them to be quite different from their primary residence. They are drawn to these communities because of their distinct architectural styles. They usually present images of the Caribbean and examples of what they like in terms of detailing, colors and textures. I use that information to create a design that is innovative, contemporary and efficient – a house unlike any the client has ever known."

In the late 1990s, Watson purchased a lot at Rosemary Beach and built his own home there. "Because I was commuting back and forth so much," he says, "I thought it would be a good opportunity to use my house as a showcase of what I'm interested in as an architect, to use the house as sort of a field office to meet with clients and contractors, and also a place to spend some quiet working time designing at the beach."

Watson initially designed and built the carriage house in 2000. "The interesting thing about my design strategy there was that at Rosemary Beach, the carriage-house design code stipulates that the structure can be no larger than 22x22 ft. square. In general, what was done was a square box with a pyramid roof. Consciously looking for a building form that would be completely different, but still stay within the guidelines, I chose to do an offset gable, which has precedent in the Dutch Caribbean style. It produced a completely unique roof form from what is typically done at Rosemary Beach. That was the reason why, stylistically, that house and the subsequent main house are Dutch Caribbean – the plan diagram and building massing determined the architectural style."



The Watson guesthouse at Rosemary Beach both conforms to the architectural code of the development – carriage houses cannot be larger than 22x22 square – and features an entirely unique roof form; its offset gable is characteristic of the Dutch Caribbean style.

The main house was completed two years ago. Like some of his designs at Seaside, it's an "upside-down" house, with all of the bedrooms on the first floor and the main living spaces upstairs. Here, the plan takes advantage of the view – a long, linear community park in the village. The house is also sited on an unusually shaped lot; once again, Watson manipulated the plan and form to express the challenges of the lot. "The structure is divided into two massing forms – a one-story master-bedroom wing and a two-story mass that contains the foyer, guest bedrooms and the main living spaces on the second floor," he says. "Between these two masses is an entry garden courtyard that acts as a transition space between the public street and the private domain of the house."

Other notable projects within Rosemary Beach include the Malugen House – a 6,000-sq.ft. residence inspired by the Caribbean plantation house type – which won a 2004 Palladio Award and the Apel House (2003), a large French Caribbean-inspired house with a wraparound verandah overlooking the Gulf of Mexico and a private courtyard on the landward side.

Whether at Seaside, Rosemary Beach or Alys Beach – where he has two completed houses and a large live/work building in the design stage – Watson makes an effort to keep



Rosemary Beach's Apel House exemplifies Watson's predilection for authentic construction materials. In lieu of excessive ornamentation, he prefers letting the materials speak for themselves.



As a means of creating privacy and maximizing views, many of Watson's New Urbanist designs, including the Creel guesthouse at Rosemary Beach, are "upside down" – the bedrooms are on the first floor and the primary living spaces are on the second floor.

his designs simple. "Nearly all of my designs are composed of simple volumes and forms," he says. "That's a personal preference of mine, because in these communities, there is a certain density of structures. I think that all of the buildings, collectively, need to calm down – they need to be simple to work effectively, to create calm street fronts and public spaces. I always strive for an efficient plan diagram that will result in a simple architectural form and interior volume – a concise building that will be a good neighbor to the street."

Achieving Character

Though the vast majority of his projects have been within New Urbanist developments, with the success of his designs at Seaside and Rosemary Beach Watson has recently seen an increase in non-New Urbanist commissions. "I'm taking some of the ideas of building form, composition and public/private domain from New Urbanist communities and applying them to these other projects," he says. The Hardiman House, a 10,000-sq.ft. residence on Tampa Bay, is in the final stages of construction. "The clients specifically did not want a Mediterranean-style house, which is the predominate architectural style in South Florida," says Watson. "They were interested in some of the courtyard houses that I had designed and were interested in building a house with a variety of authentic materials – traditional masonry with concrete stucco, cypress, brick, Spanish cedar – none of the synthetic materials that are commonly used in houses in this area."

Here, once again, the massing is reflective of the building program. The large two-story building mass fronts on Tampa Bay so the maximum number of spaces take advantage of the primary view. An internal courtyard provides light exposure to all of the rooms in the house. Because of its size, Watson manipulated the massing so that it appears modest from the street. The house has a Vermont slate roof, exposed rafter tails, plank shutters and cast-concrete Doric columns.

"What's nice about using authentic construction materials is that, over time, they achieve even greater character," says Watson. "In my work, I've tried to revive the lost tradition of the expressive use of simple, durable materials and the construction details of traditional house building – exposed rafter tails for example, and real cedar siding. I use very little applied ornamentation, but instead let the ornamental detail be expressed through the construction detailing."

Other recent projects include a brick country house in Lynn Haven, FL, which is a collection of simple forms enclosing a garden courtyard, and a 14,000-sq.ft home on a wooded site in Tallahassee, FL – the second home that Watson has designed for the client. While there has been an increasing demand for his talents outside of New Urbanist developments, the majority of his work remains within them – thus his future is closely allied with the future of New Urbanism. "There is a certain efficiency in the New Urbanist movement – less reliance on the car, sustainability and increased social interaction," he says. "It's so wasteful of these large McMansions with their use of land and space. Your lot may be very small in a New Urbanist development, but you have a very large public realm that everyone can use collectively. And certainly with the current energy crisis, they've become more and more attractive." ■



Watson designed the Ballard House at The Retreat, a New Urbanist development on the Florida Panhandle just west of Seaside, in 2004. A large, 14,000-sq.ft. residence in Tallahassee for the same client is currently in the design phase.

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Class Act

The Architectural Charrette Team aims to bridge the gap between high-end design and production building. *By Hadiya Strasberg*

Charrettes are nothing new to New Urbanist planning and design firms – the collaborative workshops are now verging on becoming ubiquitous. But charrettes are a new concept to most production homebuilders. Now, the recently founded Architectural Charrette Team (ACT) aims to change that.

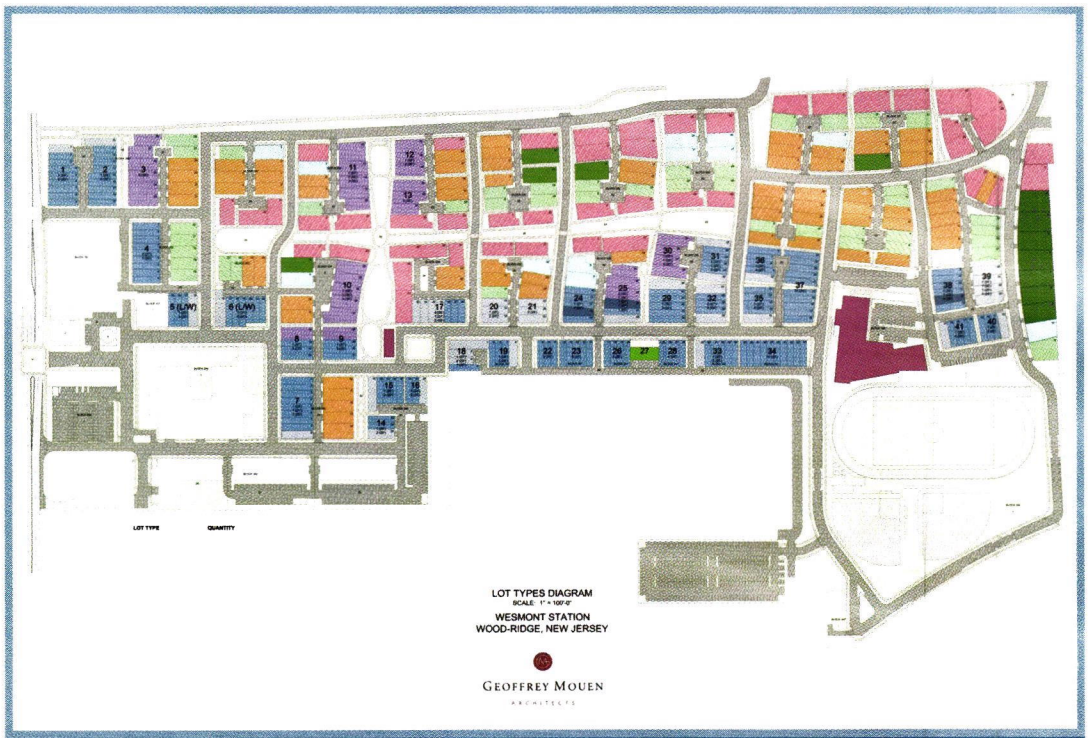
In the fall of 2005, Geoffrey Mouen, principal and owner of Celebration, FL-based Geoffrey Mouen Architects, developed a series of architectural design charrettes aimed at production builders. ACT is intended to simplify and accelerate the design process, with the goal of increasing the number of Traditional Neighborhood Developments (TNDs) in the United States.

Development

The idea for ACT came to Mouen during a schematic design charrette for the Dallas, TX-based production homebuilder Centex Homes, Inc. "While I was the principal planner for Randal Park [in Orlando, FL], I was trying to figure out how to develop the architecture for the company," Mouen recalls. "The standard process involves writing architectural code, going through the architectural review committee and paying designers individually. But Centex didn't want to go through any of those steps and, because it is used to having only one or two house types per development, it wasn't prepared to work on the project in-house."

Mouen realized that the system needed to be revised to satisfy his client. "We talked about doing another charrette to take it to the next level, to convert the drawings to CAD," he says. He formed ACT, a "virtual corporation" of architects and designers from all over the U.S. who produce the entire project in a series of charrettes. This way, Mouen is able to draw from a growing talent pool of traditional designers. He bases the makeup of his team upon the development's location. "We ask architects to participate depending on their expertise," he says. "If the project is in Georgia, it makes sense to have a professional who specializes in that region's architecture."

While speed is a key aspect of any charrette, ACT's charrette schedule is compressed into an even shorter period of time than many others. The process consists of three charrettes that take place over a 20- to 30-day period. "It can sometimes take upwards of 30 days," Mouen explains, "because we need to allow time in between charrettes to review, download and analyze the drawings and let the clients review them internally. We have added a few more interim workshops."

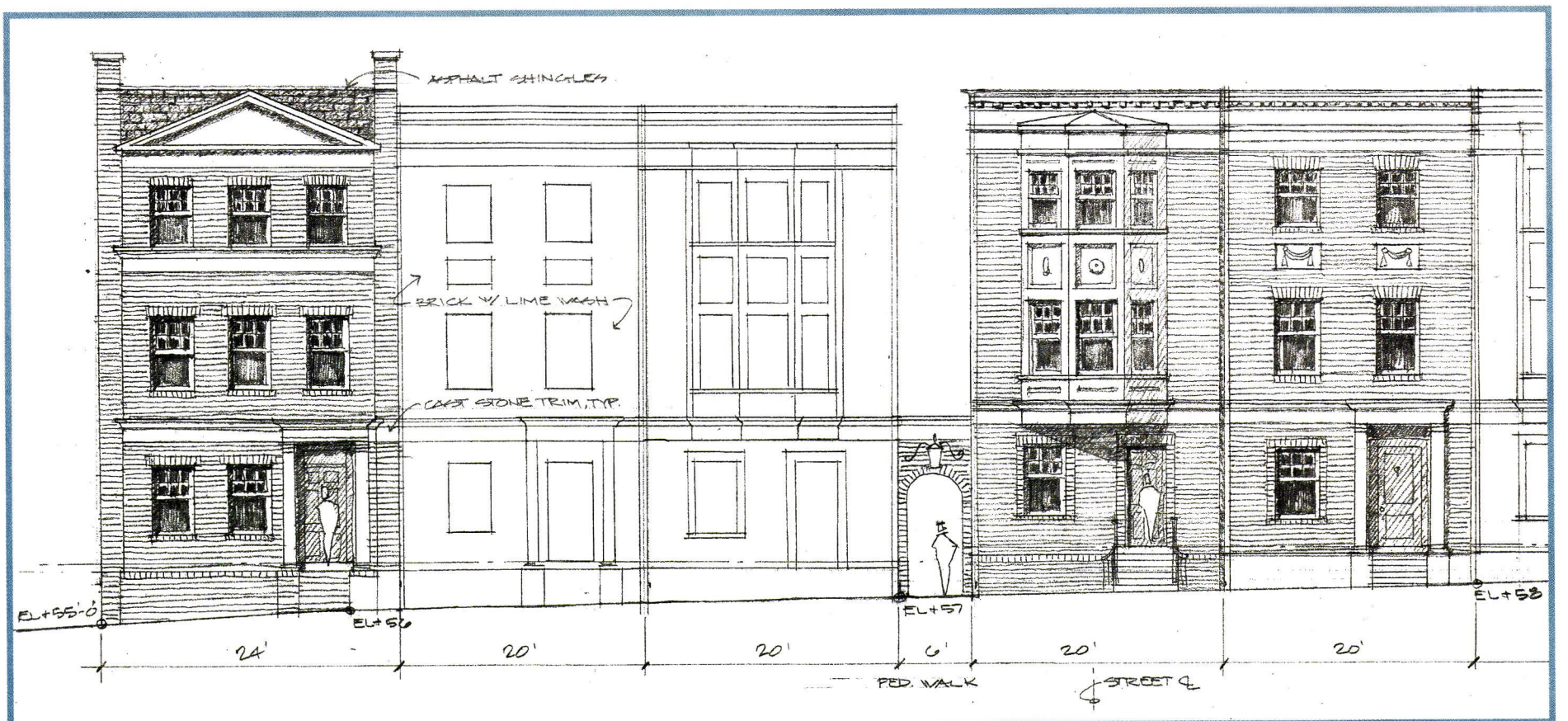


The Architectural Charrette Team (ACT) was hired by Washington, DC-based production homebuilder Somerset Development Company to design the architecture for Wesmont Station, a brownfield development in Woodridge, NJ. During a five-day-long schematic design (SD) charrette in May 2006, the first of three charrettes, the team completed this lot-types diagram. It includes 399 townhouses, terrace homes, freestanding houses and multi-family units.

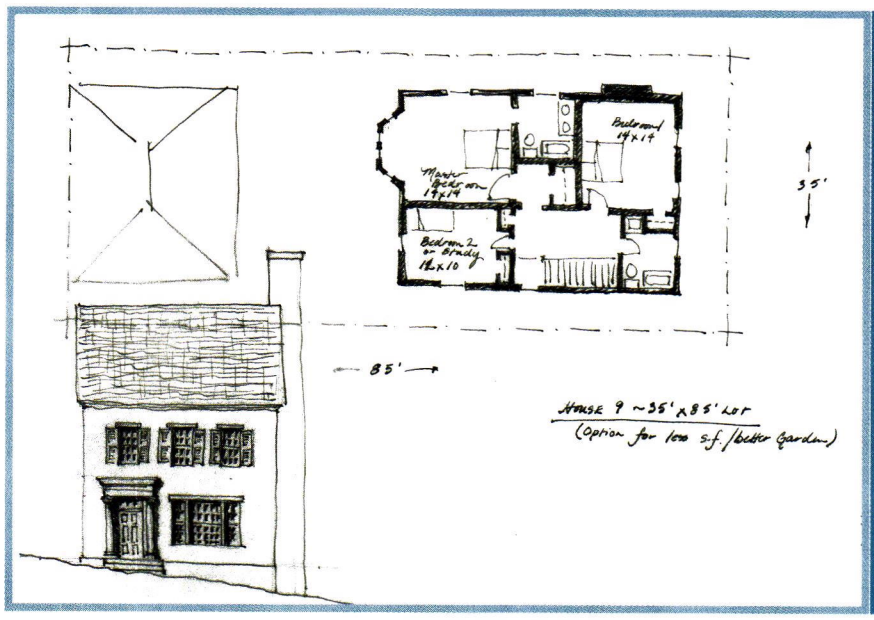
Design and Documentation

For any given development, ACT conducts three charrettes: schematic design (SD), design development (DD) and construction documentation (CD). During these sessions, architectural plans and elevations are designed and the CAD versions are produced. Not only is ACT generating construction documents, but it is also using the builder's CAD templates to standardize them.

A pre-charrette workshop with builders and developers gets the ball rolling. ACT participants study the urban plan, photograph houses in the surrounding neighborhoods and research local historic books and pattern books to determine a regional architectural vernacular. "We also listen to the developer and the marketers," says Mouen. "We listen to the builders and learn how they can build."



This block of townhouses at Wesmont Station was designed by ACT founder Geoffrey Mouen in collaboration with Gary Brewer, associate partner at New York City-based Robert A.M. Stern Architects, and Steven W. Semes, principal at Steven W. Semes, Architect, also of New York City.



Christine G.H. Franck of New York, NY-based Christine G.H. Franck, Inc., sketched this elevation of a 1,800-sq.ft. house and its second-floor plan for the Wesmont Station development. The plan calls for a master bedroom, a second bedroom, and a third bedroom or study.

During the SD charrette, a four- to five-day session, four to six architects analyze the programs and design houses. Similar to other charrettes, this requires long hours, pin-ups, a final presentation and a review. "We do pin-ups around lunchtime and hold a presentation to involve all of the necessary people," Mouen explains.

Each architect generates about one house with one elevation per day; in total, the architects design approximately 20 to 25 residential plans and alternate elevations, or about 75 homes, when combined over the week. The drawings are stacked in a designated area below each person's name and by the end of the charrette, "the entire conference room, plus the studios, is filled with the designs," says Mouen. "This way, everyone can view them and we can easily track what's going on."

Before the next charrette, the DD, an SD follow-up is arranged, in which the builder analyzes and reassesses the existing designs. A DD prep workshop also precedes the DD charrette. More professionals become involved during the DD; ten to fifteen CAD draftsmen and consultants are added to the original team. "We add additional people to the formula," says Mouen, "including draftsmen, structural and mechanical engineers and anybody else that the developer wants to bring in." Each architect is paired with a draftsman or two, and together they work on the plans from the previous charrette. The house plans are scanned into computers and the draftsmen work with the files, while the architects tweak the designs. This charrette is performed in two five-day sessions.

The DD charrette is "more difficult than the SD charrette," says Mouen. "We have to not only carry the design forward – improve it, answer the builder's questions – but we also have to orchestrate the production of it, which is complex." The plans, elevations, sections and details are circulated so that the engineers can advise and contribute. Working from the builder's CAD template, the draftsmen then create CAD documents.

A DD follow-up and CD prep workshop are next. The CD charrette is comprised of the same people, but is shorter than the DD. In five days, the finishing touches are added and more CAD documents are drawn. "No design work is happening anymore," says Mouen. "We are purely adding dimensions, notes and finishing details to produce a full set of construction documents."

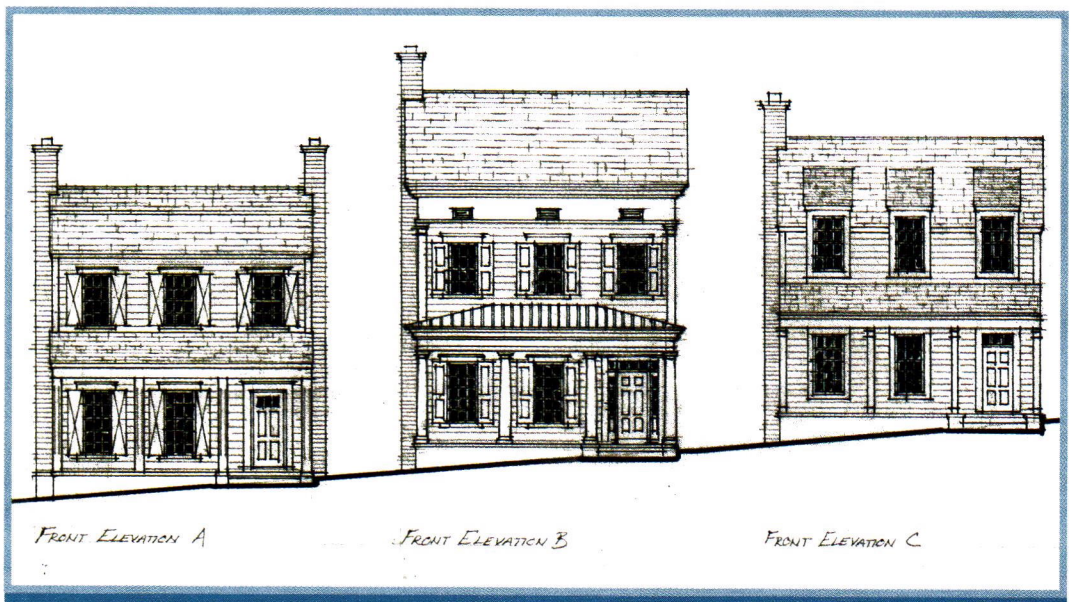
As for the work approach, Mouen says, "The format for the CD charrette is quite different. We turn our office into a factory setting and run the houses through a system like a machine. This way, all of the standards are the same and redundancies and checks are eliminated." One or two people work on the dimensioning; the notations, load calculations, electrical plans and other documents are created by other people, depending on their specialties. At the end of the DD, and a subsequent CD mock-up review, between 20 and 30 CAD plans and elevations for each house are presented to the builder or developer.

The design review process is simplified, because it is held during the charrette and is only reviewed by the builders, not an entire team of government officials, local citizens, public and private interest groups and builders. These time-saving aspects are huge selling points. "We save a lot of time – at Randal Park, we saved the builder about six months," says Mouen. "This translates into lower costs, which clients love."

ACT also offers general cost savings compared with the conventional method of designing a large development. The SD charrette can cost between $50,000 and $75,000, depending on the number and complexity of the house designs. The DD and CD charrettes charge by product. Each design is about $4,000 or $5,000. For instance, for a development of 2,000 units, the builder may want 100 plans. In this case, it will cost $10,000 per plan for a total of $1 million. Broken down, each unit ends up costing the builder only $500.

"No architectural code is required and there is no pattern book to create," says Mouen. A town architect is unnecessary, though ACT recommends that one of its team members be on site to supervise construction.

Of the many advantages to the production homebuilder in utilizing ACT's charrette system, two stand out: ACT produces more housing types than are designed for a conventional development and not only does the team produce construction documents, but they are also based on the builder's CAD standards. "All of the windows, doors, showers – all of the things that are found in houses – are easily plugged in exactly as the builder wants them," says Mouen.



For Wesmont Station, Mouen drafted three different front elevations for a 1,861-sq.ft., three-bedroom house on a 35x75-ft. lot.



These three drawings, rendered by W.A. "Bud" Lawrence, owner of Period Style Homes, Inc., in Ft. Myers, FL, illustrate alternate elevations for a 2,520-sq.ft., three-bedroom house at Wesmont Station.



REAR ELEVATION

FRONT ELEVATION

In December 2005, ACT held a Design Development (DD) charrette, the second of three charrettes, for Randal Park. The Orlando, FL, site, under development by Dallas, TX-based Centex Homes, Inc., will include ten different house-plan types for 90 houses that range from 1,100 to 5,000 sq.ft. This live/work building is of the Spanish Colonial style, as are the other houses at Randal Park.

TNDs

ACT has conducted charrettes for a few new TNDs and has more projects in the works. The firm has been hired by Centex for three developments to date, and is currently working with Washington, DC-based Somerset Development Company and Lowder New Homes of Montgomery, AL.

With each project, Mouen needs to be firm about the type of architecture he designs. "Production builders generally jazz up the front elevation so that they can sell the plan on paper," he says. In a TND, however, the elevations, the massing and the detailing are usually very simple, because, Mouen says, "it's more about the streetscape than about individual houses. The environment is more cohesive and coherent when the architecture is calmed down and the elevations are well composed." He adds that he will only work on good New Urbanist developments. "We design only traditional houses. We are getting efficient at designing them."

It is also important to take things slowly with the builders at the start of a project. "There is a lot of hand-holding in the beginning," says Mouen. Because the team is targeting builders who are new to New Urbanism, ACT ends up teaching an NU101 course. "We often have to educate the builders and negotiate the design of the buildings and how they are going to look," says Mouen. "This means making sure that everyone is on the same page when it comes to the quality of details, materials and mobility of the builder's construction team.

"The builder knows that the market for TNDs is strong," he says, "but doesn't know how to translate that into tangible housing." Much of it boils down to fear of doing something unfamiliar, and the cost involved when changing plans. In fact, on the first project on which ACT worked, Randal Park, Centex had originally wanted to create a typical suburban development with its existing home plans, but the City of Orlando required a TND on that site. "The government and ACT got Centex to change its product," Mouen says.

During the SD charrette, held for five days in September 2005, a "St. Augustine-like" Spanish Colonial style was chosen for Randal Park's 90



REAR ELEVATION

FRONT ELEVATION

Designed for Randal Park, this townhouse is a mix of formal and informal, with a stepped, columned entry, a columned porch and balconies. It features raised-panel doors, divided-lite windows and simple corbels.

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REAR ELEVATION

FRONT ELEVATION

Cottage houses at Randal Park are some of the less expensive homes in the new neighborhood. The single-family houses, which are situated around a common green space in an alley, have two or three bedrooms.

buildings and ten house types were designed. They include a carriage house on a 42x42-ft. lot, a live/work unit with a convertible first floor, both large- and medium-sized detached houses and different town houses in widths of 16, 18, 20, 22 and 36 ft. ACT convinced the builder to have three to four typical house designs and to intersperse the large detached homes with these. This way, the development maintains a mix of people in regards to economic class and the "mansions" become more special, because they are rarer.

It is at this stage or during the DD pre-charrette that the materials are identified. "Before we start the DD process, we have to know which windows, doors and exterior materials the builder wants to use," says Mouen. "We want to draw the windows, doors and everything else only once, because it is a lot of work and time consuming to redraw them even in CAD." ACT has negotiated with the builder when it comes to materials, choosing quality and style appropriateness, but doesn't always get its way. Due to either financial reasons or because the builder has an established relationship with a company, ACT has lost the fight over materials more than once.

In December 2005, about 15 houses were designed in the DD charrette. The first floors are masonry and the second floors have wood frames. "We identified how they were going to be built structurally," says Mouen, "and then detailed them."

The construction documents were completed at the CD charrette in March 2006. "The CD took longer than we had originally figured," Mouen explains, "because two people on our team had other last-minute engagements. We were also held back because we hadn't done enough in the DD charrette. Since then, we have modified our process a bit."

Another development ACT is working on is Wesmont Station in Woodbridge, NJ, a brownfield project currently under development by Somerset. With illustrious New Urbanist beginnings – Duany Plater-Zyberk & Company (DPZ) of Miami, FL, designed the town and New York City-based Marianne Cusato is the town architect – ACT was brought on in April 2006 to design the architecture. "We've been working with DPZ for a while," says Mouen, "and have done the SD and DD charrette already." He adds, "We love following Andrés [Duany, of DPZ] around and designing buildings for his developments, because so much has already been carefully considered."

Another Somerset community that ACT may work on soon is Hudson, located in Esopus, NY, on the Hudson River. ACT is in discussion with another production homebuilder, Lowder New Homes, regarding the TND Hempstead in Montgomery, AL. The pre-charrette planning has been completed and ACT is scheduling the SD charrette.

Recycling

ACT's process works well for production homebuilders partly because they end up owning the charrette-produced documents. However, Mouen makes it clear that each set of documents is specific to the community for which it was designed. This means that the builder is held liable, "but we maintain authorship of it," he says. Thus, if a builder moves on to a new development, the company would need to pay ACT royalties, in effect, to reuse the old documents if it so chooses.

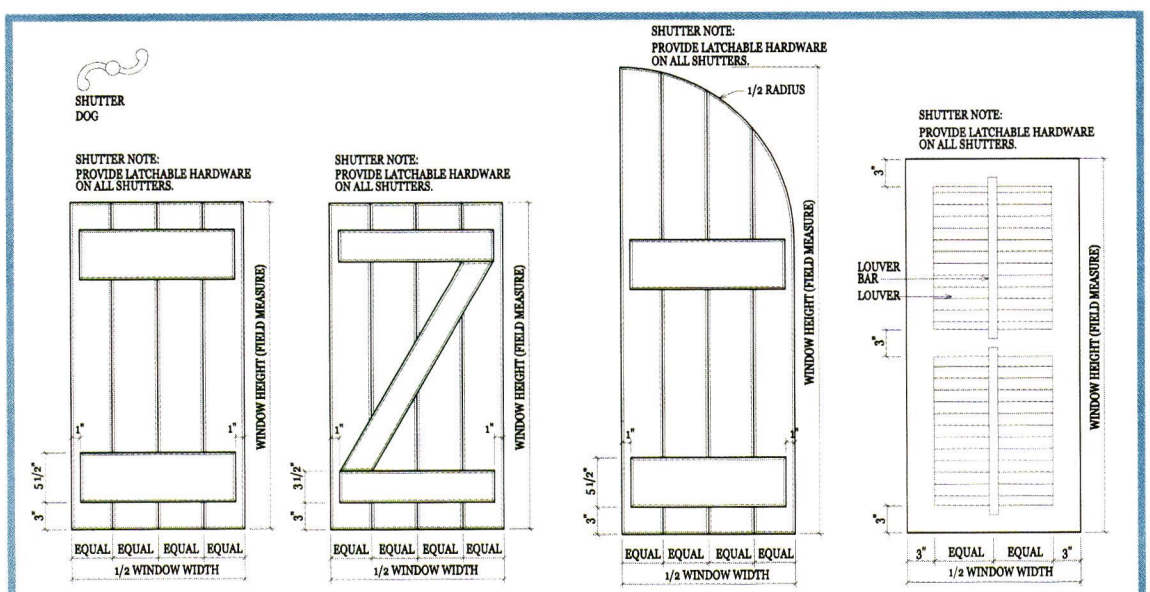
Most builders don't take issue with this. "Builders would rather reuse the product they already have than change it," says Mouen. "Otherwise, they would need to re-price the houses internally and relearn how to build them, which is much more expensive than having us design something from scratch." ACT charges a market rate for reuse.

Mouen says that it is important to give companies this option, but that he would prefer that ACT be rehired to do another project in a different language. "I enjoy the fact that we can plug in the product we have already designed, but I want to keep the design process going," he says. "We're the easy button. It eliminates so much work for them and brings good traditional design to companies that would normally shy away."

Mouen adds that there is no issue regarding the inappropriate reuse of ACT's designs. The builders are market driven and know that products change from region to region. "The developer is making the call to redesign the product for each region, due to the market analysis," says Mouen. "We design regionally and they purchase accordingly."

ACT's own marketing is less than precise in comparison to that of production homebuilders, but the company is getting plenty of work just the same. Word-of-mouth seems to be the best advertising. Mouen has also presented ACT at Con-gress for the New Urbanism (CNU) and Urban Land Institute (ULI) seminars.

ACT has performed quite a feat by encouraging large production homebuilders to create New Urbanist developments. "I'm interested in raising the quality of work of production builders," says Mouen. "I think our work effort is geared towards making people's lives better by increasing the quality. It's the biggest challenge that New Urbanism has." ■



The details are also rendered in CAD during the DD charrette. These shutters, to be made of timbers, are prototype drawings of ones that may be used throughout Randal Park.



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WRITE IN NO. 338

The Art of Conversation

PROJECT: NEW ADDITION TO THE ARMONY S. CARHART MANSION, NEW YORK, NY

ARCHITECT: ZIVKOVIC ASSOCIATES ARCHITECTS, NEW YORK, NY; WITH JOHN SIMPSON & PARTNERS LTD., BLOOMSBURY, LONDON, U.K.

CONSTRUCTION MANAGER: F.J. SCIAME CONSTRUCTION CO., INC., NEW YORK, NY

Reviewed by Steven W. Semes

The Armony S. Carhart Mansion, at 3 East 95th Street in New York City, designed between 1913 and 1916 by the superb Classical architect Horace Trumbauer (1868-1938), is one of the gems of Manhattan's Carnegie Hill neighborhood. Rising just steps from Fifth Avenue and Central Park, it is also an individually designated city landmark. Based on the model of an 18th-century Parisian townhouse, its scale, proportions and robust detailing give it a strong American accent. From its commanding position at the western end of the block, the Carhart Mansion leads an elegant parade of townhouses that, despite their variety of style, massing and material, compose an exceptionally congruent urban streetscape. To the east is the intriguing Fabbri Mansion (now the House of the Redeemer, a religious retreat center affiliated with the Episcopal Church), designed by Egisto Fabbri and Grosvenor Atterbury between 1914 and 1916, with its Neo-Italian Renaissance detailing and unusual entry courtyard. The street is almost a textbook example of a lively urban block, but as polished and confident as its buildings are, the elegant camaraderie of the entire ensemble might easily be ruined by a single boorish gate-crasher. That was the case when an unattractive 1950s building rose at Number 5, the lot adjacent to the Carhart Mansion. Happily, its just-completed replacement has joined the ensemble, not only re-establishing proper etiquette, but also raising the tone of the whole party.

After World War II, the Carhart Mansion, like many other grand houses, was adapted for use as a private school, the Lycée Français de New York. The school expanded into the low addition at Number 5 next door and occupied other historic townhouses in the neighborhood as well. After many years accommodating *les petits écoliers*, in early 2001 the school offered the building for sale, along with five other properties in the neighborhood, and planned to consolidate its facilities into a new building.

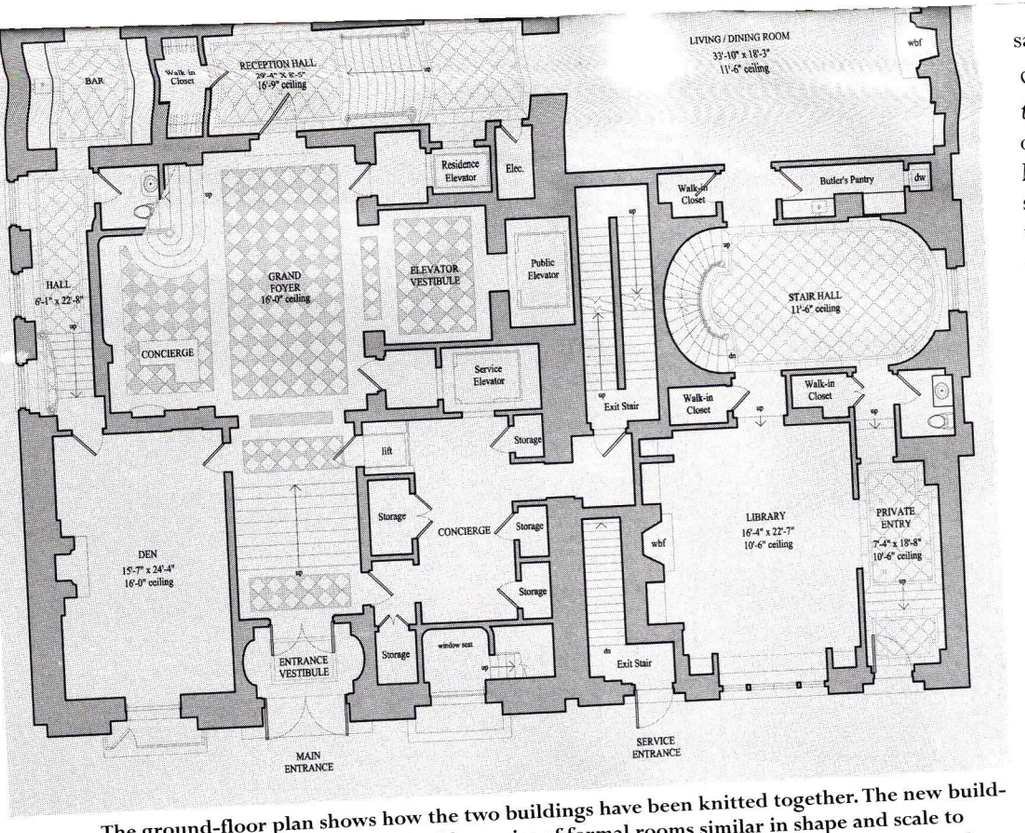
Architect Brian Connolly, principal at Zivkovic Associates Architects of New York, NY, prepared the initial feasibility studies for a number of the sites, testing their development potential to assist with the sale. Connolly developed plans for three or four luxury apartments in the Carhart Mansion and a new annex on the site of 5 East 95th Street, sympathetic in scale and materials, deferential in character and plainly speaking the same Classical language as the Trumbauer building.

By late 2001, the school had sold the two 95th Street lots to a developer, who hired Beyer Blinder Belle Architects & Planners LLP to direct the restoration and adaptation of the townhouse and design the addition. Among other things, the New York City- and Washington, DC-based firm was undoubtedly chosen for its long-standing track record of successfully navigating the review process of the New York City Landmarks Preservation Commission (LPC). Known for its sensitive work on Grand Central Terminal and Ellis Island, Beyer Blinder Belle proposed for the new 95th Street building a frankly Modernist structure with a gridded veneer stone cladding and a large central bay of aluminum-and-glass curtain wall. The scheme, according to Managing Partner Fred Bland, FAIA, AICP, represents the firm's approach to additions in historic contexts – or at least represents their response to this individual case, since the firm believes that "no one size fits all" but seeks "individual answers for individual monuments." The architects' approach convinced the LPC, which approved the design with only minor modifications.

If you speak with architects and consultants who appear frequently before the LPC, they may characterize their perceptions of the LPC's decisions as follows: Designs for additions to landmarks or infill buildings in historic districts that



Following a restoration and new construction designed by Zivkovic Associates Architects, of New York City, with John Simpson & Partners Ltd., of Bloomsbury, London, the townhouses at 3 and 5 East 95th Street make a pair of good neighbors, although the building on the left was completed in 1916 and the one on the right 90 years later. An addition to an historic landmark need not simply extend the architecture of the old building; nor does it have to make a jarring contrast – it may assert its own separate identity in a different style with subtly different compositional moves, all the while remaining firmly within the Classical tradition. *Photo: McKay Imaging*



The ground-floor plan shows how the two buildings have been knitted together. The new building (right side) has been planned with a series of formal rooms similar in shape and scale to those in the historic townhouse (left side). A common lobby and concierge space occupies the center of the old townhouse, while one of the units wraps around it and overlaps the two buildings, while also having its own private entrance from the street. *Plan: Zivkovic Associates Architects*

There was another concern [illegible] said publicly that they do not look favorably on what some call "replicative" additions indistinguishable from the style of the landmark onto which they are grafted. The example often cited is Kevin Roche's addition to The Jewish Museum, in which two bays of new Gothic stonework were seamlessly added to the original building, closely matching the historic details and materials. Many preservationists object to this approach, claiming that the Secretary of the Interior's Standards for Rehabilitation, promulgated in 1977, mandate new construction be distinguishable from the historic fabric. This is often interpreted as requiring a Modernist expression for additions to landmarks (a view reflected in the unspoken consensus I mentioned earlier), but the whole issue remains a subject of debate.

The new design for 5 East 95th Street was different. Although generally continuous in the sense that it is also Classical, the Zivkovic/Simpson design was not a literal extension of Trumbauer's building. In fact, it is perfectly distinguishable from the landmark next door, thereby satisfying the Secretary of the Interior's standards. Each building would have its own distinctive character: Trumbauer's taste was strongly influenced by late-18th-century France, but with American traits. (As Simpson says, "My God, it is American in its scale – so Roman and full!") Simpson's own taste inclines toward English Neoclassical models, especially the early-19th-century work of John Nash and Charles Robert Cockerell, while Zivkovic declares his admiration for the home-grown Classicism of McKim, Mead & White. But, like Trumbauer's, the new design is an inventive work

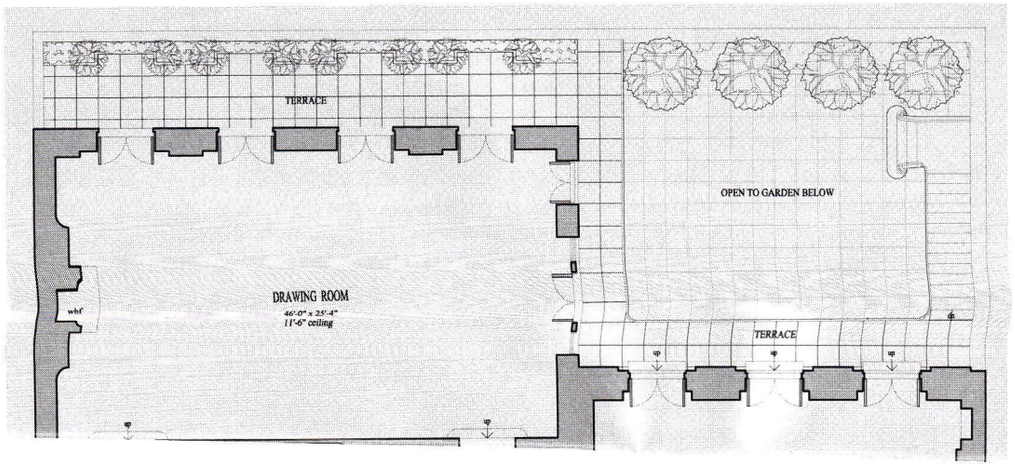




The previous building on the site of 5 East 95th Street was this 1950s structure housing part of the Lycée Français de New York, the private school that occupied the original landmark Carhart townhouse next door. *Photo: courtesy of Zivk[illegible]*



The tops of both townhouses have been developed as a series of roof terraces, including paved areas, plantings and façades resembling garden follies. The terraces and mini-façades evoke "a little Palatine hill" in the words of John Simpson, and though not visible from the street, enliven the view from neighboring buildings, not to mention adding valuable amenities for the residents.
Rendering: Zivkovic Associates Architects



the school had arranged to remain in the buildings until their new facility was ready.)

To assist them, Zivkovic Associates assembled an unimpeachable team of consultants, including Shelly Friedman (zoning and planning attorney), Higgins & Quaesbarth (landmarks preservation consultants) and Donald Friedman (structural engineer and traditional masonry construction consultant). In its own office, partner Don Zivkovic was involved, John Spencer was appointed project architect and Pargev Vardanian was placed in charge of detailing the stonework. The firm also invited John Simpson, principal of John Simpson & Partners Ltd. of Bloomsbury, London, U.K., to join their team as an architectural consultant, particularly with respect to the exterior of the new wing.

Simpson arrived in New York from London as his Queen's Gallery at Buckingham Palace was under construction. He clearly made an impression. Non-New Yorkers may not fully appreciate how susceptible New Yorkers are to the genuine charm of a sophisticated English architect with Her Majesty the Queen topping his list of client references. (A British accent will get you almost anything in this town, just ask British architect Sir Norman Foster.) It is also perhaps not irrelevant to mention here that Zivkovic is an Australian and Connolly a native of Ireland, adding their own accents to the exotic mix of the team. Simpson, Zivkovic and Connolly worked with their respective staffs and consultants in close collaboration on the project through completion, countering the contemporary emphasis on individual "star" architects.

It isn't often that the LPC is asked to consider a new design proposal, having already approved a different design only the year before for the same site and for the same applicant. Since the new proposal was a completely new conception, the review process started over from the beginning. Initially, the LPC was skeptical about the proposed Classical design. One staff member told Simpson, "You can't do that – the façade has to be plain and simple."

The LPC's concerns seemed to focus on the question of how well the design would be executed – whether the quality of the craftsmanship in the new construction would do justice to the historic buildings around it. (Oddly, this did not seem to be an issue with the earlier Modernist design!) The commonly expressed fear is that Classical detailing, so alluring in the renderings, might end up looking thin and saccharine in execution. Admittedly, this fear is not an unreasonable one, given the plethora of ersatz Classical designs rendered in synthetic materials visible across the land.

In this case, however, the LPC's concerns were allayed by the architects' use of thick, load-bearing masonry walls on the two façades visible from the street, eliminating tell-tale expansion joints. These massive walls would be built more or less as Trumbauer's had been. Substantial new windows and wrought-iron balconies completed the picture. The architects also planned carved ornament decorating the façades: swags, rosettes, anthemions, volutes and urns. Antefixae *punctuated the roofline. As realized, the new building joins* the 1977 addition to The Frick Collection and the 1993 addition to The Jewish Museum, both located just down Fifth Avenue, as a model of craftsmanship in limestone. The Classical detail is not skin-deep; it is the real thing.

Members of the LPC have



A detail of the east elevation of 5 East 95th Street shows the rusticated stone base at the ground floor and the balcony supported on ornamented consoles at the second floor. The stone piers and iron gates in the foreground, part of the garden of the adjacent House of the Redeemer, illustrate how seamlessly the new building beyond fits into the historic context of the adjacent landmark. *Photo: Jonathan Wallen*

in its own right, not a copy of any other building. Together, the two structures just look like a pair of good neighbors on an historic street.

Despite being a departure from the designs it typically receives and approves, the LPC accepted the proposal after a couple of hearings, almost as a kind of experiment. Now that the built results are visible, everyone involved, including the LPC, agrees that the project worked out very nicely indeed. It remains to be seen if the convincing results of their decision will have an impact on the LPC's review of other new traditional-design proposals that may come before them in the future. At least, as a result of this precedent, some of the city's architects will no longer be able to use the alleged preferences of the LPC as an excuse for dodging new traditional design. When I asked Chairman Tierney if he'd welcome more work like the 95th Street townhouse coming before the LPC, he responded, "We'd be delighted." New York's traditional architects had better get busy and take the chairman at his word.

F.J. Sciame Construction Co., Inc., of New York managed the building's schedule (18 months from pouring foundations to receipt of a Certificate of Occupancy) and budget, despite "fast-track" release of sequential construction document packages, the demands of restoring Trumbauer's interiors and façade and the many obstacles that typically come with construction in a Manhattan residential neighborhood.

With respect to costs, Zivkovic points out that a building of this quality was obtainable at substantially the same unit cost as new Modernist luxury apartment buildings. To be sure, there are few real estate markets in the United States with prices high enough to cover the cost of such luxurious construction, regardless of style. It is nonetheless the case that a Classical building is not necessarily more expensive than a Modernist one at the same level of quality and expectation. The difference is in the value of what the buyer receives – not a raw loft-like space with sealed concrete floors and exposed sprinklers above (as in the recent new apartment towers on West Street by Richard Meier & Partners Architects), but high ceilings with decorative plasterwork, plaster moldings on the walls, 2½-in.-thick raised-panel doors, traditional herringbone hardwood parquet floors and advanced acoustical isolation between units. Furthermore, as Simpson points out, the Classical design of the Carhart Mansion and its addition "lends itself with particular ease to the incorporation of the latest developments in building technology."

One must also factor in life-cycle costs: solid masonry will last hundreds of years, but how long will the curtain-walls on the Meier buildings last? Sustainability, an issue Modernist architects have sought to appropriate for themselves, is a natural attribute of nearly all traditional building materials and methods, in contrast to industrialized techniques and synthetic materials, which consume energy both in their manufacture and in their



The rear courtyard of the new townhouse at 5 East 95th Street, though not visible from the street, is nonetheless carefully detailed in brick with an implied order of pilasters, arches and a loggia at the top. Note the deep reveals of the windows and the recessed arcade at the fifth and sixth floors. *Photo: McKay Imaging*



The rear courtyard features ornamental ironwork balconies and canopies with copper roofs set off against the pale yellow brick of the walls. The ironwork was crafted by Yorkshire, England-based Chris Topp & Co. and features such familiar Greek Revival motifs as anthemions and Greek frets. *Photo: McKay Imaging*



Left: A view of the foyer of the Trumbauer townhouse (photograph taken before restoration) shows the character of the original architecture and finishes. The restored interior maintains the original design and adds a stylistically compatible concierge desk for the residents. *Photo: Catherine Tighe*



Right: The original grand salon on the "piano nobile" (photograph taken before restoration) shows the character of the historic interiors. These have now been restored (mainly by making necessary repairs and upgrading building systems). The interiors of principal rooms in the addition have been designed to complement the original spaces in order to minimize the contrast between new and old parts of the building. *Photo: Catherine Tighe*

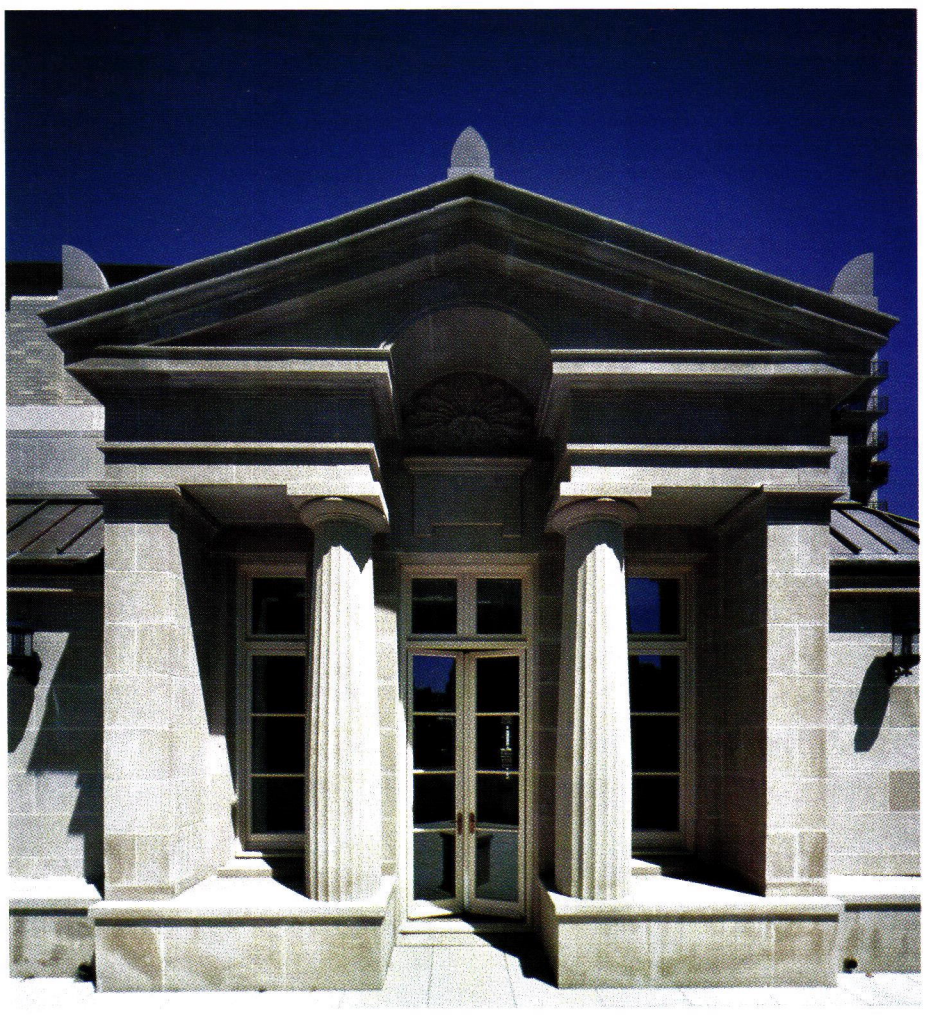
use. In Europe, as Simpson points out, requirements for reduced energy consumption and increased insulation have made Modernist curtain-wall systems more expensive than traditional masonry.

Ultimately, the choice of putting up a Classical building on this site was determined by financial and marketing factors: the owner decided that only such a building would generate the returns sought for the project, a direct reflection of its desirability in the eyes of prospective buyers. This exposes and refutes the myth that only Modernist buildings make economic sense; it also underscores the critical role of an informed client in advancing both the building culture and the market. Other brokers and developers have taken notice and the team for this project is exploring new opportunities on other sites.

Perhaps the strongest aspect of the completed new building is the way it works three-dimensionally in its urban setting. Unlike most townhouses, 5 East 95th Street is semi-detached – it abuts an open space to the east. The articulated front block of the building turns a corner, offering a second front to the Fabbri Mansion courtyard next door, complete with a balustraded balcony at the second floor and a pediment at the top of the east elevation. The rooftop of the new building is a collection of pavilions and terraces, ("a little Palatine hill" in Simpson's words) stepping back in response to zoning height limitations. These moves enliven the streetscape and make the new townhouse not just a demure background building, but an active player in the little society of buildings making up the block.

Looking more closely, the exterior restoration of the Trumbauer building is entirely convincing and the architects have managed to re-establish the original character of the building as a grand residence. Trumbauer's principal interiors were restored, in particular the elegant stair hall and the grand salon on the street at the second floor. Other interiors, though designed in character with the historic architecture, are largely under the control of the buyers and, therefore, subject to change.

As faultless as we may believe Trumbauer's façade to be (and I think it is), the new building is designed so that we no longer see it as an addition



A series of roof terraces includes this temple-front with Greek Doric columns in antis, an arched pediment and blank antefixae. *Photo: McKay Imaging*

or competitor, but as a confident and worthy neighbor. It is worth a moment to see how this was achieved. While the new building maintains key horizontal alignments, such as floor levels, cornice and window heads and sills, the new street façade subtly detaches itself from its historic neighbor by changing the scale of the rustication on the ground floor and separating the piano nobile and third floors, in contrast to Trumbauer's linkage of these two floors by pilaster strips and recessed spandrels. These contrasts are subtle but effective and give Number 5 a sense of mass, figural intensity and dignity that allows it to hold its own as a partner, rather than an adjunct, to Trumbauer's robust Number 3 next door.

Another subtlety is found in the way the vertical non-alignment of the window openings on the street elevation reinforces the stolid horizontality of the new façade. Each group of three openings is centered on its respective floor, but the groups narrow as they rise, making the building seem heavier on top. While this is usually not a desirable trait in a Classical composition, it makes visual sense in combination with the adjacent Trumbauer façade, with its insistent verticality. The slightly unexpected heaviness and horizontality of the addition is just what is needed to "bookend" the pair and turn the corner at the Fabbri courtyard. The east elevation on the courtyard, with its pediment and implied Palladian window, re-establishes a vertical emphasis, anchoring the street façade like a little tower. This is Classical design of a very sophisticated and confident sort.

Not visible from the street, the rear courtyard of the new wing makes a delightful space out of what might have been an indifferent light well: it is rendered in brick with jolly wrought-iron balconies that, like those on the south and east elevations, were fabricated by English craftspeople.

A single critical comment concerns the carved-stone ornament on the new building, which simply does not rise to the exquisite level of that on Trumbauer's façade. Given the state of art and architecture today, it would be extraordinary if it did; it is rare enough to find a new building today that has any ornament at all. And yet the juxtaposition highlights the relative crudeness of the new anthemions, sculpted panels, rosettes and tendrils on the sides of the consoles below the balcony. This crudeness is not just a matter of style, but of sculptural refinement. The decorative panels below the third-floor windows might have been better had they, like Trumbauer's, been recessed instead of projecting from the wall surface. They and the rosettes between them look simply stuck on rather than integral with the wall. While good decorative sculpture is still hard to find today, the quality of carved and molded ornament in general is improving as supply begins to adjust to demand. With so many great examples even within the neighborhood, it should not be difficult to raise the bar in this area, too.

In my view, 5 East 95th Street is an outstanding example of new Classical work in an urban setting and, one hopes, a harbinger of more and better work still to come. It is impressive not only because it is well designed and executed, but because it does more than just "fit in." Think of adding a new building to an historic context as like walking into a party and joining a conversation already in progress: The newcomer might timidly nod his head and agree with everything the other people say; the new person might rudely interject irrelevancies and vulgar language; or the newcomer might smoothly, almost without the other speakers being aware of it, guide the conversation into new subjects. This last option is what the Zivkovic/Simpson team has done in this project. It was gutsy for them to look upon the Trumbauer house not as some aloof and untouchable personage, but as an older peer – something one approaches with respect but not obsequiousness. Conversation is possible, and on a high level. Is this not a model for how new traditional architecture, urbanism and historic preservation should work together to bring civility and continuity to the city? Is that not precisely what good urban architecture is supposed to do? ■

Steven W. Semes is an architect in practice in New York, NY; Francis and Kathleen Rooney Chair in Architecture, University of Notre Dame; Fellow, The Institute of Classical Architecture & Classical America; and author of the forthcoming book, The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation.



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American Neoclassicism

A new home in rural Virginia responds to both the landscape and historic precedent.

PROJECT: WAYSIDE MANOR, MIDDLEBURG, VA

ARCHITECT: FRANCK LOHSEN MCCRERY, ARCHITECTS, WASHINGTON, DC; MICHAEL FRANCK, PRINCIPAL IN CHARGE

CONSTRUCTION MANAGER: PIEDMONT DEVELOPMENT COMPANY, LAYTONSVILLE, MD; RON STEELE, OWNER

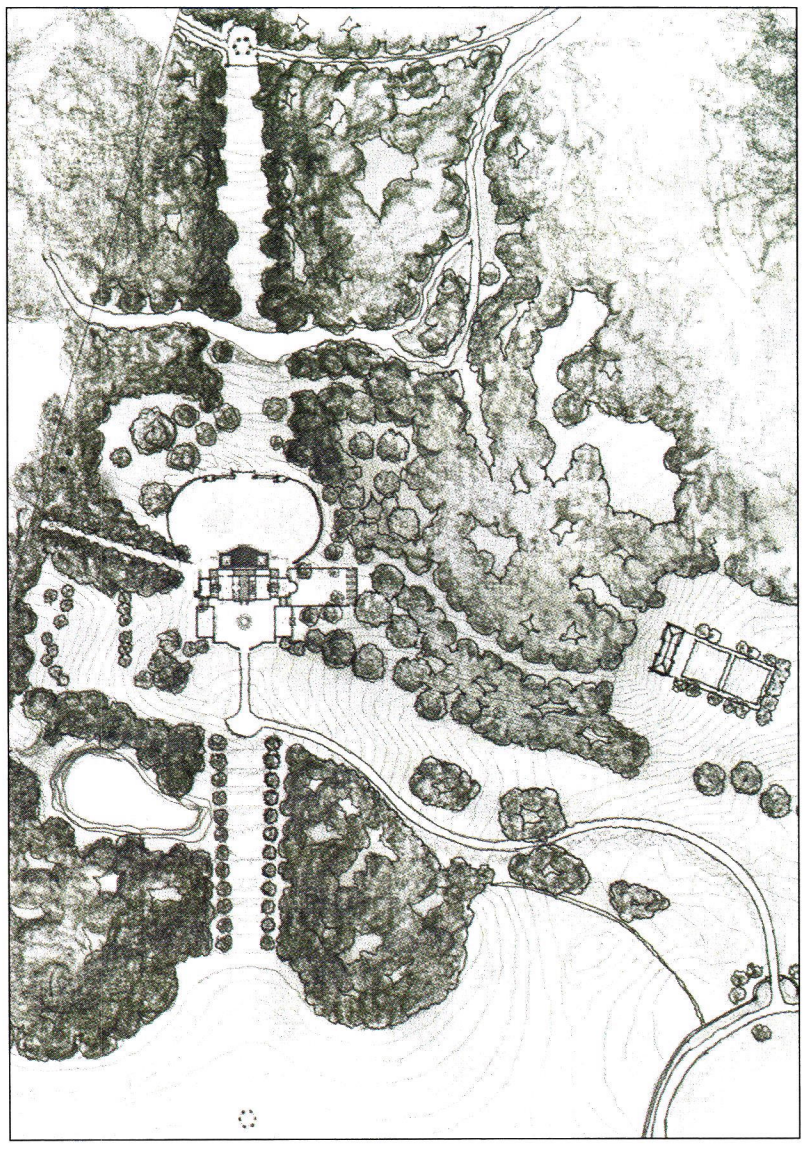
John Russell Pope's National Gallery of Art was one of the inspirations for a new limestone residence designed by Franck Lohsen McCrery, Architects (FLM), of Washington, DC. In fact, the clients' art collection hung in the National Gallery while their home was being built. "Our clients have an important art collection that was hanging at the gallery while the construction was underway," says Michael Franck, AIA, principal in charge. "We were there often to see their works so as to incorporate them into the arrangement of the new house. As the gallery was one of our inspirations for this new house, we took many opportunities to learn from Pope's masterful use of the Classical language. Other inspirations were Irish and English country houses and American interpretations of such houses. We think we have created something unique." Franck describes the style of the house as American Neoclassical.

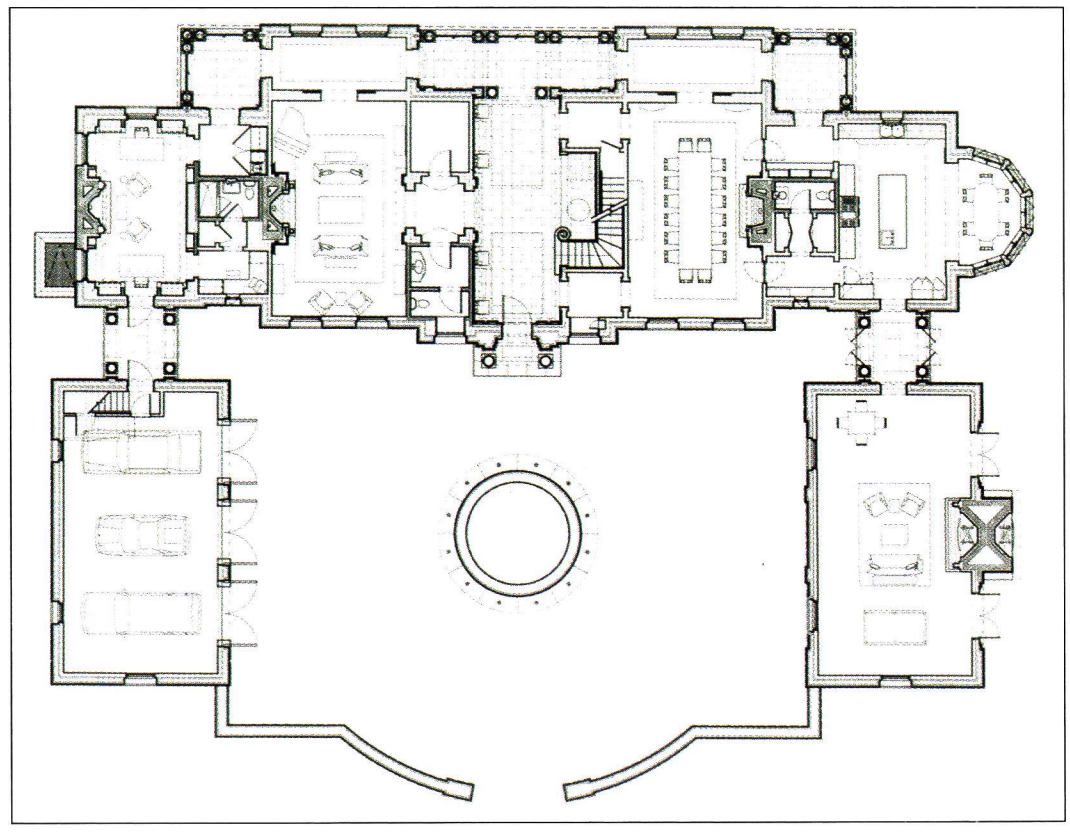
Located on 100 acres of rolling hills in Middleburg, VA, just west of Washington, DC, the new three-story, 16,525-sq.ft. residence is known as Wayside Manor. It features an exterior made of Indiana limestone with a Brazilian granite water table, mahogany windows, custom bronze doors and a graduated Vermont slate roof. But it is not the materials or the size that tell the story of this house. "Our clients wanted a formal limestone home to house their private art collection," says Franck. With that in mind, and with the goal of integrating the home into the landscape, the partners began by creating a master plan.

One of the first challenges was siting. The clients wanted the home in a corner of the property rather than on the top of the highest hill. Although Franck and James McCrery, partner at FLM, liked the chosen site, they felt it was important to open up axes



Franck Lohsen McCrery, Architects (FLM), of Washington, DC, designed this 16,525-sq.ft. limestone residence for clients with an extensive private art collection. Located in Middleburg, VA, near the nation's capital, Wayside Manor was the firm's first residential project. *All photos: courtesy of Franck Lohsen McCrery, Architects*





Above: To allow sunlight and views, the house is generally one room deep. Built around a large central stair hall, the first floor comprises the living room, dining room, kitchen and a library. The gallery along the rear of the home provides circulation to the other rooms and incorporates morning and evening pavilions at either end. A three-car garage and the family room dependencies are attached to the main house on the sides of the entry courtyard. Bedroom suites are on the second and third floors.

Left: Wayside Manor is situated on 100 acres of rolling hills. A terraced allée in front leads to the motor court and one at the rear goes from the great lawn through the nearby Little River. The master plan, including landscaping and architecture, was developed by FLM to integrate the home into the site and to provide views in all directions.



Custom-made bronze and glass doors in the gallery at the rear of the home are flanked by columns and allow sunlight into the home.

with views in all directions, allowing the clients to enjoy their property to the greatest extent. "The master plan for the entire area included both the landscape and the architecture," says Franck, "creating a fully integrated relationship between the house, the gardens and the surrounding agrarian landscape. More than 20 acres of allées, drives, gardens, ponds and the nearby Little River are incorporated into the final design.

"We reinforced the siting of the house at the top of the Little River with an allée out the front connecting to distant fields beyond," Franck adds. "We cut through the forest and re-terraced the hills and planted an allée of London plane trees. Hundreds of tandem dump trucks of soil were brought in to reinforce the natural landscape." Landscape designer Jane MacLeish of Washington, DC, filled in with plantings, following FLM's master plan.

Once the site was selected, the partners designed the house itself to open to the landscape and to be an integral part of it. To achieve this goal, the home is essentially one room deep, providing access to the outdoors and at least two views from every room. "On the ground floor, a simple arrangement of large rooms provides views in all directions," says McCrery. "In the family room, for example, you get a view of the formal motor court and of the wooded garden. The living room offers views of the motor court and out the rear gallery to the great lawn. In addition, all of the large rooms on the first floor have fireplaces. They are important elements in each room.

"What is unique about this house is that it is very much an American center-hall Colonial in arrangement," says McCrery. "The center hall shows up on the main floor and on the second and third floors as well." The clients had specified that they did not want a grand staircase right in front of them when they entered the home, so McCrery and Franck, along with their partner Arthur Lohsen, developed a design that respects these parameters, yet still provides an important staircase. "The house does have a grand stair," says McCrery, "but it's pushed to the side. The staircase and center halls form the nucleus of the house and everything else is arranged with respect to that."

The landscape is also arranged with respect to the center-hall design. "Views respond directly to the landscape, especially on the ground floor. The formal motor court, allées, driveway, rear gallery and terrace, great lawn and path down to the Little River are all organized with respect to the house's arrangement with a center hall. In that way, the house and the landscape are mutually dependent," McCrery states. "We like to think that you can't have the house without the landscape, and you can't have the landscape without the house."

Another example of the connection between the house and the landscape is the relationship of the kitchen to the garden, an enclosed outdoor room with 10-ft. walls to



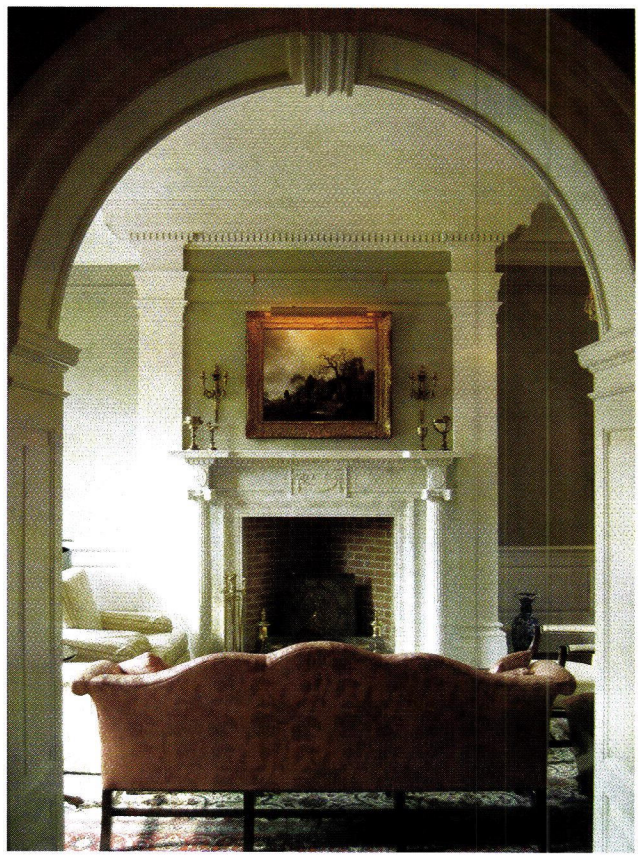
A large circular lily pond serves as the centerpiece of the entry courtyard.



FLM designed all of the exterior details and ornament for Wayside Manor, which was inspired in part by John Russell Pope's National Gallery of Art. This detail on the motor court low wall is outside the front façade.



The grand staircase, seen here from the third floor, is the nucleus of the home. The hallways are wider than normal, creating furnishable rooms with views on the second and third floors. The second-floor hallway opens to a rear terrace.



The arched entry leading into the living room shows off the custom fireplace and Classical woodwork that accents the owners' art collection, which was housed at the National Gallery of Art during the construction of the residence.

keep deer out. The result is a beautiful enclosed outdoor room that we view as an extension of the kitchen," says McCrery. "When you sit in the bay window looking out into this garden, you feel more like you are in the garden than in the kitchen."

One of the inspirations for Wayside Manor was George Crawley's Westbury House and the Old Westbury Gardens in Westbury, NY. The idea for the rear gallery on the first floor, for example, was drawn from this home. However, in this case, it creates a gallery along the rear of the house to accommodate sculpture and paintings and also serves as a circulation spine for the ground floor.

Another goal was to make the home look like it had been there for a while. "At the encouragement of the client and in full agreement, we tried to create the layering of history for the house," Franck says. "We wanted to make it look like a house that had been there a long time. For example, the kitchen is simple and somewhat utilitarian, like a kitchen in an older house. The cabinets throughout incorporate historical glass from Germany to reinforce that old-world feel." In addition, limestone and bronze were used on both the interior and the exterior in the gallery and in the pavilions to give the feeling that these were exterior rooms that were closed in over the years.

"One of the greatest challenges of this project," he says, "was coordinating the suppliers and craftspeople. We used companies from all over the world – a company in Italy for the marbles, a company in France for the bronze doors on the front and rear of the house and one from the Czech Republic for the bronze gates. The library was made in Long Island, NY, and shipped in pieces to the site and the stone carvers were in Indiana." Some of these suppliers included Tradewood Windows & Doors of St. Catharines, ON, Canada (mahogany windows); Gold Coast Metal Works, Inc., of Olomouc in the Czech Republic (wrought ironwork); R. Bratti Associates of Alexandria, VA (limestone and marble work); Jack's Roofing of Silver Spring, MD (roofing); Horus Bronze of France (custom bronze doors); Ivan C. Dutterer of Hanover, PA (millwork); Gordon Merrick of Symmetry in Wood, of Arundel, ME (kitchen cabinetry); and Matt Bruce of Architectural Stone Sale in Bedford, IN (stone carving).

"The challenge wasn't finding the people who can do the work, but it was holding them to a higher standard of excellence," says Franck. "When given the proper encouragement, and in some cases, more involved instructions, they got very excited about the project and they put 110 percent into it. As the project evolved, the clients also realized they were building a work of art. They had been collectors of art for 30 years, but when they realized they were building a work of art, they wanted to make sure it was done right. That attitude was passed on to the workers."

The home was completed in May 2005, after a year in the design process and three years of construction – although the design continued to evolve during construction. This is the first residential project for the five-year-old firm. "All of the partners had worked for Allan Greenberg in the past, so we have experience working on important homes," Franck explains.

What's next? FLM is currently working on another residence in the same area and is also planning an orangerie and a temple folly, probably at the top of the allée, for this American Neoclassical home. – *Martha McDonald*



The owners' art collection is also on view in the formal dining room on the first floor. Custom fireplaces are found in all of the rooms on the ground floor.



To create the illusion that this was an older house that had always been there, the architects created a simple kitchen using historical-glass-faced cabinetry and period-style hardware.

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Model Home

Lap siding and wrapped porches give a traditional home its vernacular feel.

PROJECT: RESIDENCE, HABERSHAM, BEAUFORT, SC

ARCHITECT: MOSER DESIGN GROUP, INC., BEAUFORT, SC; ERIC MOSER, PRINCIPAL

GENERAL CONTRACTOR: BOWDEN DEVELOPMENT IN ASSOCIATION WITH GOODING CONTRACTORS, INC., BEAUFORT, SC; BRAD BOWDEN AND LANCE GOODING, OWNERS

By the waters of the Broad River, just a few minutes drive from historic Beaufort, SC, sits the New Urbanist community of Habersham. An original town planned by Duany Plater-Zyberk & Company (DPZ) of Miami, FL, Habersham is a collaborative effort, drawing upon the planning principles of small Southern towns throughout the region and combining the vision of DPZ with the talents of multiple architectural and design firms. The Moser Design Group (MDG) was an essential contributor to Habersham, and Eric Moser, MDG's firm principal, brought to this undertaking his expertise both as a member of the New Urban Guild and the Congress for the New Urbanism and as a veteran an designer of more than 800 homes, small and grand, throughout the Southeast region over the past 17 years – many of which can be found in and around Beaufort, MDG's home base.

Habersham was master-planned by DPZ in 1997. "We participated in the charrette process for the planning," Moser recalls, "and the experience was quite unique in that, during the planning charrette, we also had a simultaneous architectural charrette to establish the architectural language and character of Habersham. Our primary goal, of course, was to create a real place, one that feels as though it has been there for many, many years, but which at the same time responds to current market needs and to our living patterns of the 21st century."

By bringing together MDG with Norcross, GA-based Stephen Fuller, Inc., and the multi-discipline place-making firm Historical Concepts of Peachtree City, GA, DPZ was able to endow Habersham with a vitality and variety comparable to its older neighbors. "One of the things that is very critical in order to gain an authentic neighborhood is the idea of many hands," explains Moser. "DPZ was the master planner for the neighborhoods – they were completely responsible. But no single architectural group can actually do a neighborhood and pull off an authentic reality, no matter what – it's simply impossible. Together, however, we were able to establish and hold onto an authentic architecture that was based very closely on our local architecture: the vernacular of Beaufort, Charleston, and Savannah and the Low Country in general – which varies quite a bit, although there is a heavy dose of Greek Revival- and Federal-style houses.

"Because Habersham is a rural village, the architecture tends toward the vernacular end of the Classical-to-vernacular spectrum, with lap siding and metal roofs. Porches are another very significant feature, because they address the climatic character of the region, but they're also outdoor spaces that are the connection to the neighborhood. The most characteristic materials of this area were tabby, brick and wood – which would be pine and cypress. Most of our buildings actually utilize some manmade, cementitious siding materials and other fiberglass composites and synthetic materials, all of which actually hold up quite well – actually better than the available woods – to our environment."

Moser's emphasis on porches reflects the underlying intention with Habersham – to evoke and re-create not only the appearance but also the lifestyle of an earlier time. "Everything is concentrated around a town center," he says. "Habersham is a pedestrian-friendly place, where people can walk to take care of their daily needs. And of course, we have just a splendid variety of natural resources and parks in very close proximity to essentially every house; every building here is within a quarter mile – a five-minute walk – of parks and to our water's edge."

The result is another New Urbanist success story, and Moser is justly proud that Habersham "has been very, very well received. We have a tremendous number of people coming through all the time. It took a while



The majestic two-story porch brings grandeur to the simple massing of this Habersam, SC, cottage designed by Moser Design Group, Inc. It is not only a cool retreat for the residents, but also a link into the neighborhood, which enables a greater communication and involvement with townspeople. The simple detailing of the exterior, typified by the use of squared chamfered columns and simple porch balusters, is a design sensibility that is also carried into its interior design. *Photo: John Wollwerth, Wollwerth Imagery*



The garage and its second-floor "granny flat" apartment are at right; at center is the first-floor master bedroom with its small rear porch that looks onto a delightful private courtyard. *Photo: John Wollwerth, Wollwerth Imagery*

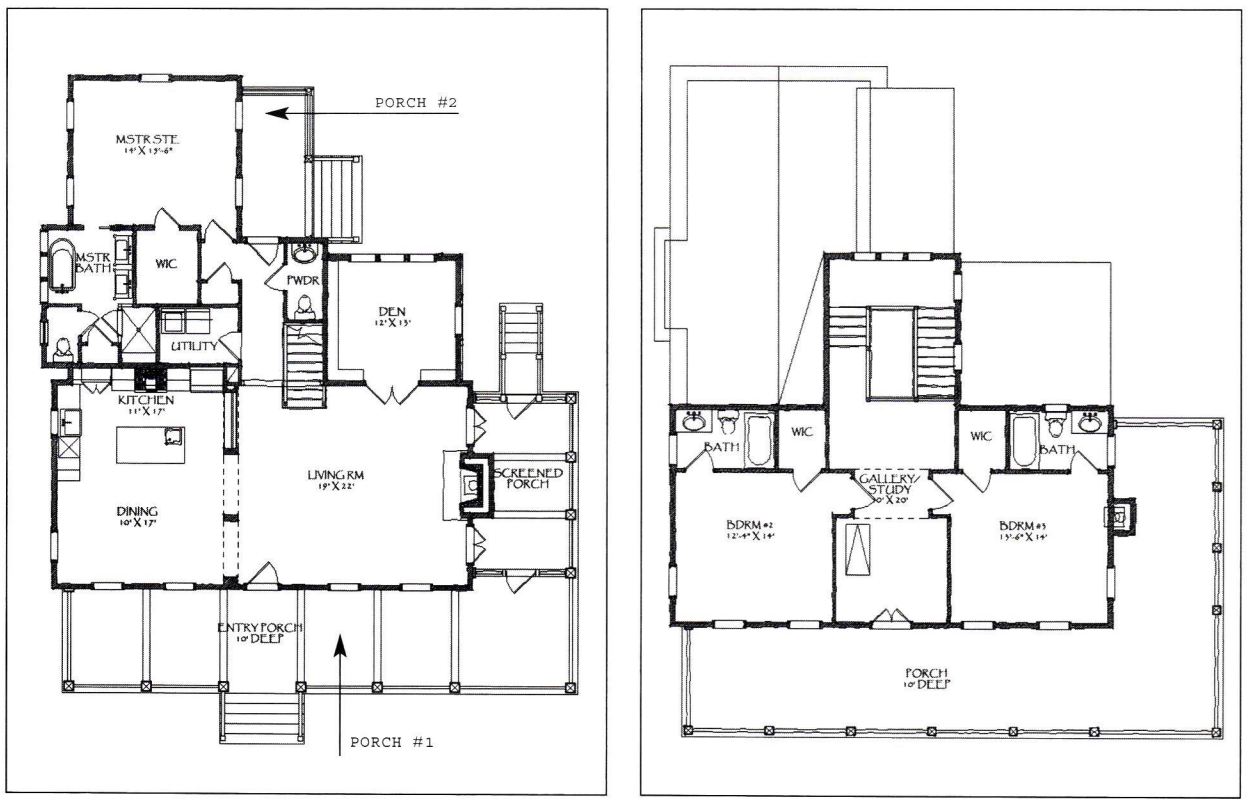
at first to build enough, and to get enough synergy to begin telling the story of Habersham, if you will. That process took three years or so, until we had enough variety and enough buildings up so people could really understand the neighborhood. Now that we've passed that threshold, the market acceptance has just been phenomenal."

MDG has designed a large percentage of the 235 houses in the community that have been finished to date, and one home that typifies the vision of the town is the large cottage that is designated simply as the firm's Project TNH-C-19C-1. "This particular house," Moser notes, "is relatively large – 2,499 sq.ft., plus an engaged 'granny flat,' a little apartment above the garage; the outbuilding is another 350 sq.ft. It has a full two-story wraparound porch, but with very simple massing – which is very typical of traditional Beaufort architecture: a simple, one-room-deep, two-story mass. And much like the transition of architecture over the course of time, this house illustrates how buildings tended to grow. On the lane side we have a one-story addition that is a master bedroom and master bathroom, which serves to define the rear, private courtyard, or outdoor room. The front porch is all about the public realm, whereas the courtyard is the private sanctuary, where you still have your connection to the outside and to the growth of the house to the neighborhood."

The cottage's interior design likewise represents a seamless joining of traditional-design principles with contemporary methods and techniques. "The house is quite open in nature," Moser insists. "We're talking about a 2,500-sq.ft. main house, but it actually feels more like 3,000 sq.ft., because of how the spaces open to each other and flow together. And that is one of the 21st-century aspects – to be a little less compartmentalized. The rooms are very well defined, yet they open up to each other and allow significant communication. We used a lot of wood inside the house – we certainly have Sheetrock, but we minimize that and come back to more traditional materials like wood walls. They're not terribly fancy, there isn't a lot of panel work; again, this house falls at the vernacular end of the spectrum. So we have squared chamfered columns on the outside, very simple detailing, and when we go inside we carry that same attitude, and have very simple detailing."

So typical of Habersham was this large cottage that it initially served as one of the town's model homes. Today it's occupied by Greg and Lynn Jester, who relocated to Habersham specifically for the old-time values this community has revived. "We came from a neighborhood where there were fifty homes, and I knew maybe two of the neighbors," says Lynn. "You didn't have time to stroll in the area or take a walk up to the cafe and have a cup of coffee and pick up your mail. That just wasn't heard of. Here, the idea is that it is a walkable community. When I describe Habersham to people, I say it reminds me of Mayberry [NC]! Our house is like one of those old-fashioned homes in Charleston and Savannah: an old design, with the wainscoting, the coffered ceilings and the pine floors. The house looks old, but it lives new, which is wonderful."

Moser says that, in his practice with MDG, "Our sole concentration as a firm is working within traditional and New Urbanist neighborhoods – new urbanism and old urbanism!"That focus has also led to Moser's involvement with the Gulf Coast recovery effort, designing houses for communities that were devastated by Hurricanes Katrina and Rita. These efforts, like the large cottage and so many other Moser-designed homes in Habersham, are two facets of a single commitment: "It's so critical to us to make sure that people have the opportunity to hold onto their heritage." – *Nicole V. Gagné*



The living room and kitchen/dining areas in the first-floor plan (left) look out onto the front of the 653-sq.ft. wraparound porch (designated "Porch #1"), making it a natural extension for socializing and entertaining; the master bedroom looks out onto the more secluded, 52-sq.ft. rear porch ("Porch #2"). Together, the two porches bring an additional 705 sq.ft. to the main house. Note the simple "granny flat" apartment at left in the second-floor plan (right), which is situated above the garage. *Plans: Moser Design Group, Inc.*





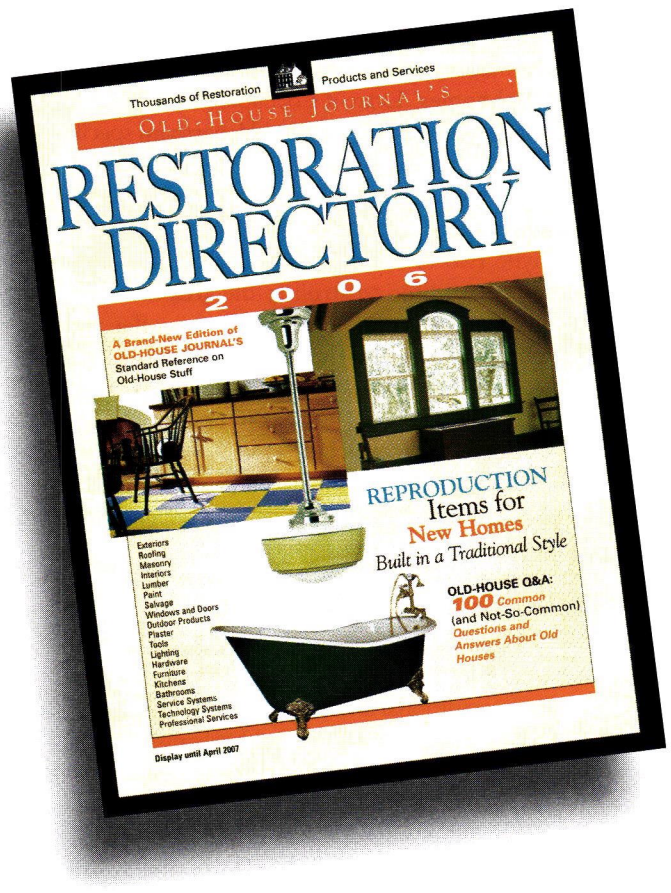
In keeping with vernacular design traditions, the simplicity of the exterior design is echoed throughout the interior. The living room (left) exemplifies this approach, and recalls the porch's columns in the beams of the coffered ceiling, as well as in the staircase newels, closet-door frame and the cabinetry of the kitchen, which is visible at rear. The window frames that distinguish the dining room (above) also reinforce this sensibility. The theme is further carried into the handsome yet simple furniture design, with its emphasis on vertical-stripe patterning. *Photos: Jeff Curran, Seattle, WA*

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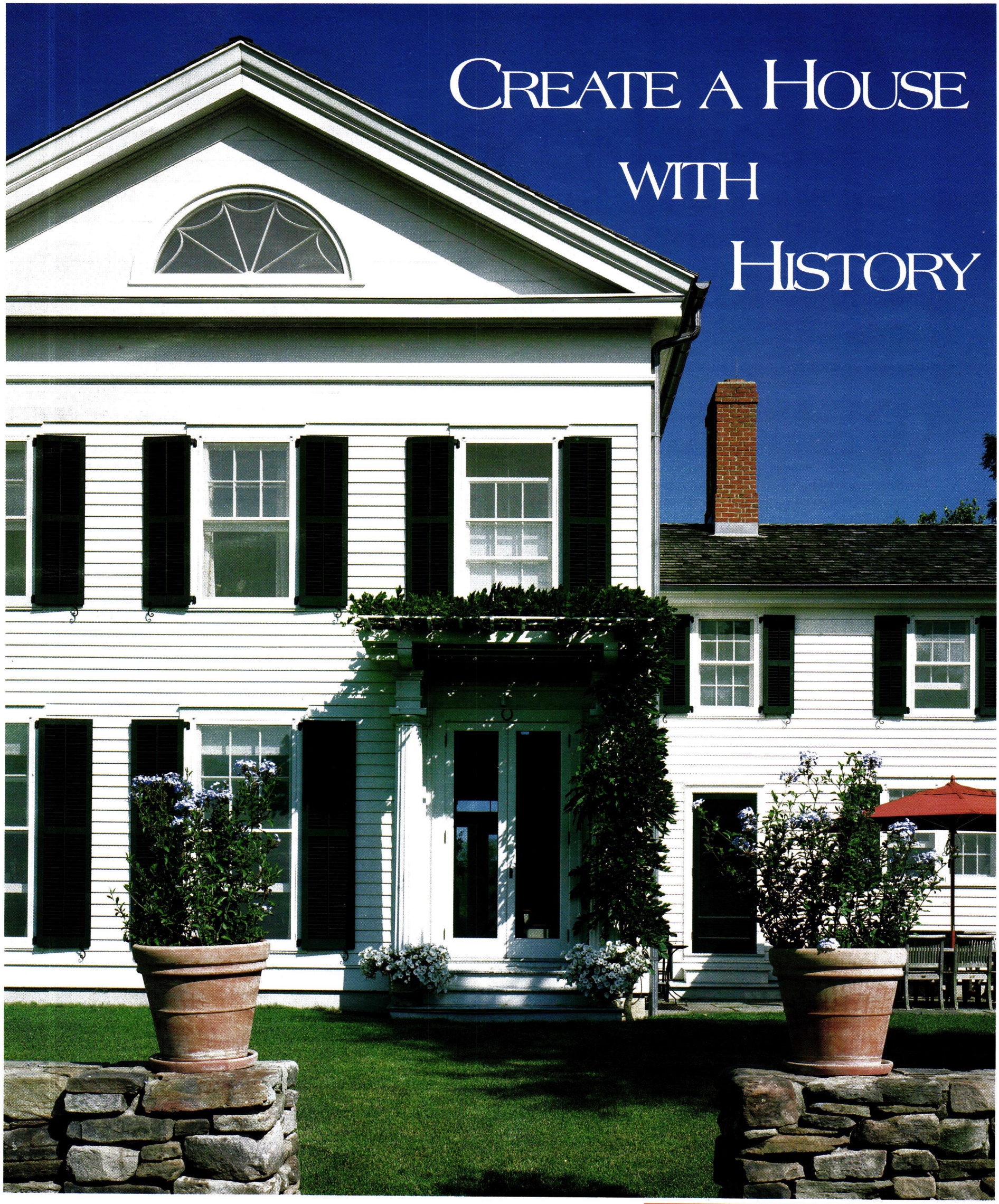
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East by Northwest

A West Coast house looks to the East for inspiration.

PROJECT: RESIDENCE, MEDINA, WA

ARCHITECT: SULLIVAN CONARD ARCHITECTS, SEATTLE, WA; STEPHEN M. SULLIVAN, PRINCIPAL; PETER H. CONARD, PRINCIPAL; MARVIN J. ANDERSON, SENIOR ASSOCIATE

GENERAL CONTRACTOR: CHARTER CONSTRUCTION, SEATTLE, WA

When Seattle, WA-based Sullivan Conard Architects designed a family residence on the shores of Lake Washington, its inspiration was not the Seattle skyline to the west, but the Classical design precedents of the eastern United States.

The firm was asked to design a 10,000-sq.ft. traditional house for a family of five, plus an outdoor pool and auto court, and to convert an existing 400-sq.ft. gardener's cottage to a cabana. Located in Medina, the traditional clapboard house is a departure from the Northwest style that dominates the region – exemplified on a grand scale by Bill Gates' Pacific Lodge on the east side of the lake. The clients' backgrounds are northeastern U.S. and European, and they requested a combination of the architecture, Classical detailing and ambiance of both.

Finding common ground was simple. "Traditional styles of the northeastern states and Europe share the common language of Classical architecture," says firm Principal Stephen Sullivan. "The owners were looking for something that conveyed a New England feeling, with the fundamental New England cladding and cedar shingle roof."

In a region where traditional architecture is not often encountered, Sullivan Conard is one of few local firms that has a portfolio of traditional new designs and renovations. "We are known for having the facility to do authentic, traditional houses and are usually working on at least one similar project in the office," says Sullivan. "While it is unusual to see good examples in Seattle, there is a consistent demand. Much of Seattle was developed after the Second World War, and the 'Northwest contemporary' Modernist style that developed in the 1950s and '60s prevails today. It is a very contemporary type of architecture. East Coast Classicism is not common and usually not very well done."

Due to its unusual topography, the Medina site enjoys uninterrupted views across Lake Washington to the Seattle skyline. However, the significant grade change to the waterfront had to be carefully integrated into the design.

A natural terrace in the landscape was reinforced with a low granite wall, allowing an expansion from two stories at the entry side to three stories at the rear. The rear is more expansive, not merely due to its increased mass. "The back is all about exposure to lakefront, big windows, big openings, terraces, and the pool because that's the private realm of the house," says Sullivan. "Towards the lake it can be very open. More of the building is exposed above ground and that gives it more grandeur." Medina's conservative 30-ft.-height restrictions prevented the addition of a third level above grade, so the firm capitalized on the space below. "We were helped by the incline in the sense that it gave us space to expand and have a bedroom level; a main living level; and a family/movie room, guest room and workout room on the lower level, while really grounding the rear of the house to the pool terrace and the landscape," says Sullivan.

Though the house is Classical in theme, the firm was careful not to let formality overwhelm the design. The family's daily activities are reflected in the informal aspects of the interior plan and the façade – "pushes and pulls" held together by the order of symmetry, axes and circulation paths.

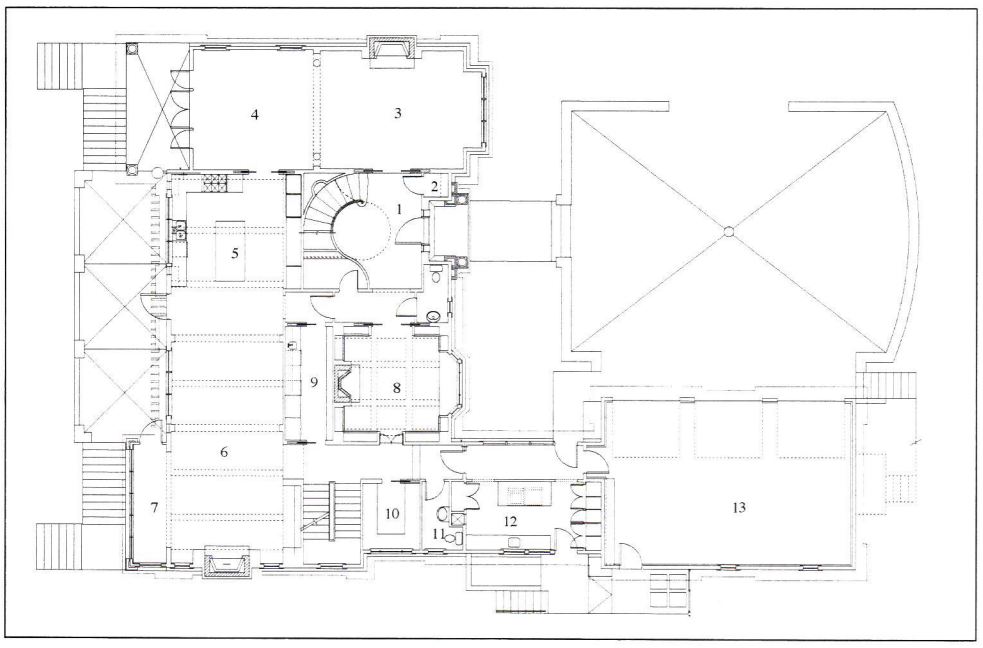
The front massing has an informal symmetry that reflects the interior spaces within. A Classical portico at the front entry and a Palladian window pull together the irregular roofline and the asymmetry of the dormers in order to present a formal façade to the street. "The rhythms and sizes of the dormers have to do with the specifics of the spaces. I tried to find an intuitive balance between the formal decorative aspects of the façade and the realities of the plan, which had to function in the way the family would want it to," says Sullivan. Because the height restrictions effectively prohibited a two-story home with a traditional high-pitched roof, the question of how to



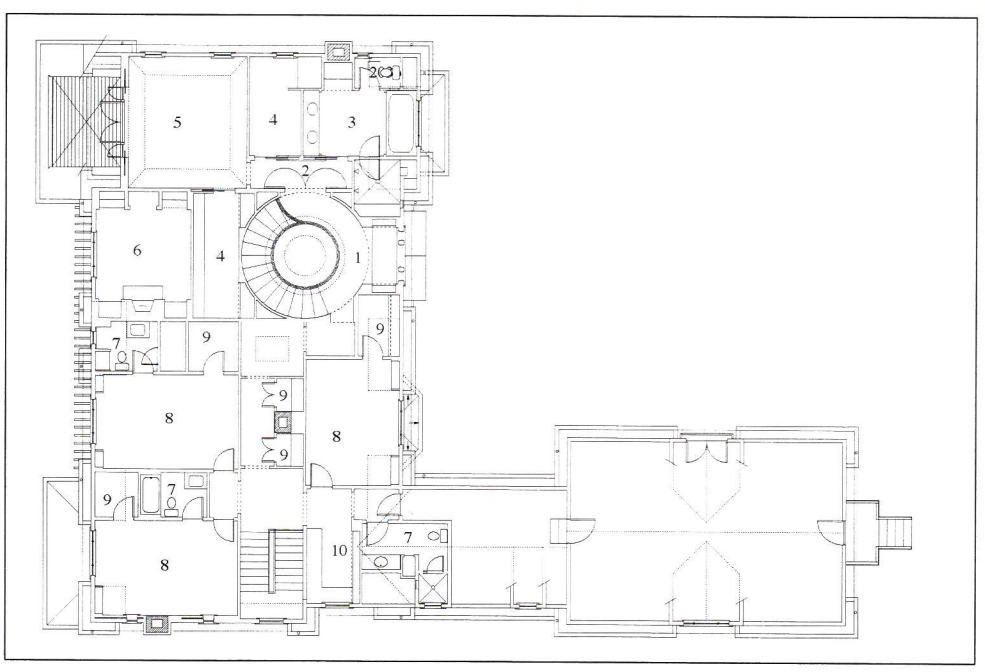
Seattle, WA-based Sullivan Conard Architects used painted cedar clapboard and shingle for the exterior of this house in Medina, WA, to convey the Classical architecture of New England. *Photo: Benjamin Benschneider*



A natural terrace in the landscape was reinforced to create the pool terrace and negotiate a steep incline at the rear of the site. *All photos by Art Grice unless otherwise noted*



Above: The main level accommodates the need for family and display spaces with an open-plan family room (6) and a separate, more formal living and dining area (3 and 4). Both areas enjoy views of the lake and connection to the kitchen (5). The library (8) and entry hall (1) share the central axis behind the traditionally conceived front façade.



On the bedroom level, the master-bedroom suite (5) has front-to-back-views and access to a small terrace. Each bedroom (8) has an en-suite bathroom (7) and private closet space (9). A study (10) is accessible from a front-facing bedroom.

suppress the height while retaining a traditionally conceived façade became critical. Despite Seattle's reputation as "rain city," the flat roof is a typical local response. "Everyone wants to maximize the volume by pushing up to the height limit. It's an unfortunate result of the zoning code," says Sullivan.

To reach the highest permissible elevation with appropriate massing and scale, the volumes of the bedrooms emerge below the ridge of the roof as a series of dormers. The same technique is employed at the rear, where a shed dormer links the master-bedroom balcony with the rear-bedroom dormers. "We deal with the relationship between style and scale in all of our projects," says Sullivan. "The way we were able to achieve a large house that didn't look huge was by a direct reference to human scale throughout the building. You can imagine a person standing behind each dormer window. When you break down the massing into these smaller pieces and give what is a relatively large mass some smaller elements, it becomes the language of the building and stops it from feeling huge."

In the absence of a regional precedent, the use of indigenous materials gives the exterior an organic feel. Granite from Washington's Cascade Mountains was used to build the lower level, basement story, site walls and chimneys. Regionally produced cedar trees provided the wood for the shingle roof and painted clapboard exterior, both of which were vital to the New England effect. Designer Susan Young extended this character to the interior with solid-wood wainscoting and quartersawn oak flooring.

The interior plan is highly personalized, and incorporates display areas on the main floor for the clients' collection of European and American antiques. "They requested both traditional and modern spaces and we were able to work fluidly between both and to design open spaces that are punctuated with rhythms of Classical detail, so they really function both ways," says Sullivan.

At the core of the house is the circular main entry hall – a dramatic, quartersawn oak, circular staircase connecting the living and bedroom levels under a domed skylight. It is a handsome introduction to the main level and perhaps the most recognizable Classical element of the interior plan. The entry hall shares the central axis with the library and the living and dining areas, the most elegant spaces in the house.



Above: A dramatic circular staircase greets visitors at the formal main-entry hall, connecting the living and bedroom levels under a domed skylight.



The open-plan family kitchen and dining area is punctuated with a rhythm of pilasters and beams and opens to a terrace on the lake side.



Right: The library is one of few self-contained rooms on the main level, and the most formal in the house. *Photo: Benjamin Benschneider*

"Next to the entry hall, the library is probably the most formal space because it is totally self-contained," says Sullivan. "Similarly, the stair hall serves only one function – reception and circulation – so it can be very formal."

The entry hall is the spatial center of the house, but its heart is the open-plan family kitchen. A rhythm of pilasters and beams enunciates the divisions of the kitchen, dining and family areas in place of discreet separate rooms. In contrast to the formal dining and living room, which connects to the main entry hall, the family room is for daily activities.

Its blend of informally connected and well-defined spaces marks the main level as less Classical in execution than the second. The latter's defined bedrooms and personal bathrooms are perceived as more traditional, in the sense that they are discreet, single-function spaces. But according to Sullivan, definitions of "traditional" have not remained static, and the authenticity was not labored. "If you really think about what traditional means, a traditional house built 200 years ago would never have the type of closets and bathrooms that our houses have today," says Sullivan. "Is that traditional? Not really, but it is traditional the way we define it now."

To successfully incorporate the clients' informal needs with their Classical tastes, the firm put function first. "When you do a traditional or a Classical house, and you start with an image of what that Classical house should be, you may find that it doesn't accommodate the plan," says Sullivan. "You have to accommodate the plan first, and then elevate the plan. It becomes very much a compositional balancing act. This design was very much based on the family use of the house on a daily basis, not how they use it ceremonially." – *Lynne Lavelle*



The site slopes to the waterfront, allowing the house to expand to two-and-a-half stories and to accommodate a pool terrace; landscaped gardens lead to the lakefront and a cabana. *Photo: Benjamin Benschneider*

Fluid Forms

A new Arts and Crafts-inspired house merges traditional forms and details with natural materials.

PROJECT: RESIDENCE, BERWYN, PA

ARCHITECT: ARCHER & BUCHANAN ARCHITECTURE, LTD., WEST CHESTER, PA; PETER C. ARCHER, AIA, PRINCIPAL; RICHARD D. BUCHANAN, AIA, PRINCIPAL; DOUGLAS MANCUSO, PROJECT TEAM; MICHELE THACKRAH, PROJECT TEAM

GENERAL CONTRACTOR: DREAMHOUSE INC./MICHAEL SAPOWICZ CONTRACTING, EXTON, PA

For a new residence in Berwyn, PA, Archer & Buchanan Architecture, Ltd., of West Chester, PA, followed a simple program, but one that had impressive results. The clients requested a house that would comfortably fit a family of six as well as provide separate space for grandparents. The clients wanted to take advantage of the site and they were adamant that the house should be built to last, hoping that it would remain in the family for generations. Archer & Buchanan took these requests to the drafting table and designed an "epic" Arts and Crafts-inspired residence.

The house is located on a stone-walled plateau on the northwest side of the clients' 12-acre property. When they purchased the land, there was a house on that very site, but it was dilapidated, and so it was demolished in 2003. "After discussions about working with the existing house, we decided that a new house would be designed," says Peter C. Archer, AIA, principal at Archer & Buchanan, "The former, a summer house built in the early-20th century, was completely uninsulated and had an inappropriate layout for this family. It was the site that was so spectacular."

The property is predominantly wooded to the north of the house and there are meadows in all other directions. The long vistas to the south, southeast and southwest were paramount in Archer & Buchanan's decision to site the house where it did. "The landscape was mature and wonderfully scenic – a park-like setting," Archer describes.

Although the new house was sited in the same location as the old house had been, Archer & Buchanan's design differed considerably. "While the previous house sat very formally on the plateau," says Archer, "we sited our house to grow into the landscape. We wanted it to 'roll down' the hillside." Stepped roof levels, a "butterfly" plan and the curves of the chimneys impart this appearance.

The clients were keenly interested in the approach to the house and requested that "the house be a sequence of experiences," says Archer. Together, they created a long, gently winding drive from the road that runs north and then curves around the house to the west. "You arrive at the house through three main sequences," he says. "Initially there is a distant view as one enters the drive. You then wind your way up the drive as the house peers through orchestrated openings in the trees. Finally, upon arrival at the north side, parking in the woods, you walk down stone steps to the entrance court and into the house."

The influence of the Arts and Crafts style is evident, but Archer explains that the design precedent was more complex. "The house is mixed in its inspiration," he says. "For the exterior forms and materials, we drew a lot from English Arts and Crafts houses, the likes of [Charles F.A.] Voysey, [Edwin] Lutyens and [M.H.] Baillie Scott. But we also looked at American Arts and Crafts houses of Greene & Greene, which are very different from the English ones."

For the exterior, Archer & Buchanan chose a simple, autumnal palate to complement the surrounding landscape. "The colors – natural browns, reds, beiges and copper – are very uniform," says Archer, "in order to bring cohesion to the design." The materials utilized in this project are also



This Berwyn, PA, residence was designed by West Chester, PA-based Archer & Buchanan Architecture, Ltd., in 2003. From the driveway, the house reveals its unusual massings. *All exterior photos: Tom Crane*



Made of inlaid panels with a decorative pattern of English quartersawn oak, the "lantern" above the main entrance and the dining room's bay window complement one another.

natural. "They are time tested and low maintenance," says Archer. "They were selected and detailed to age gracefully."

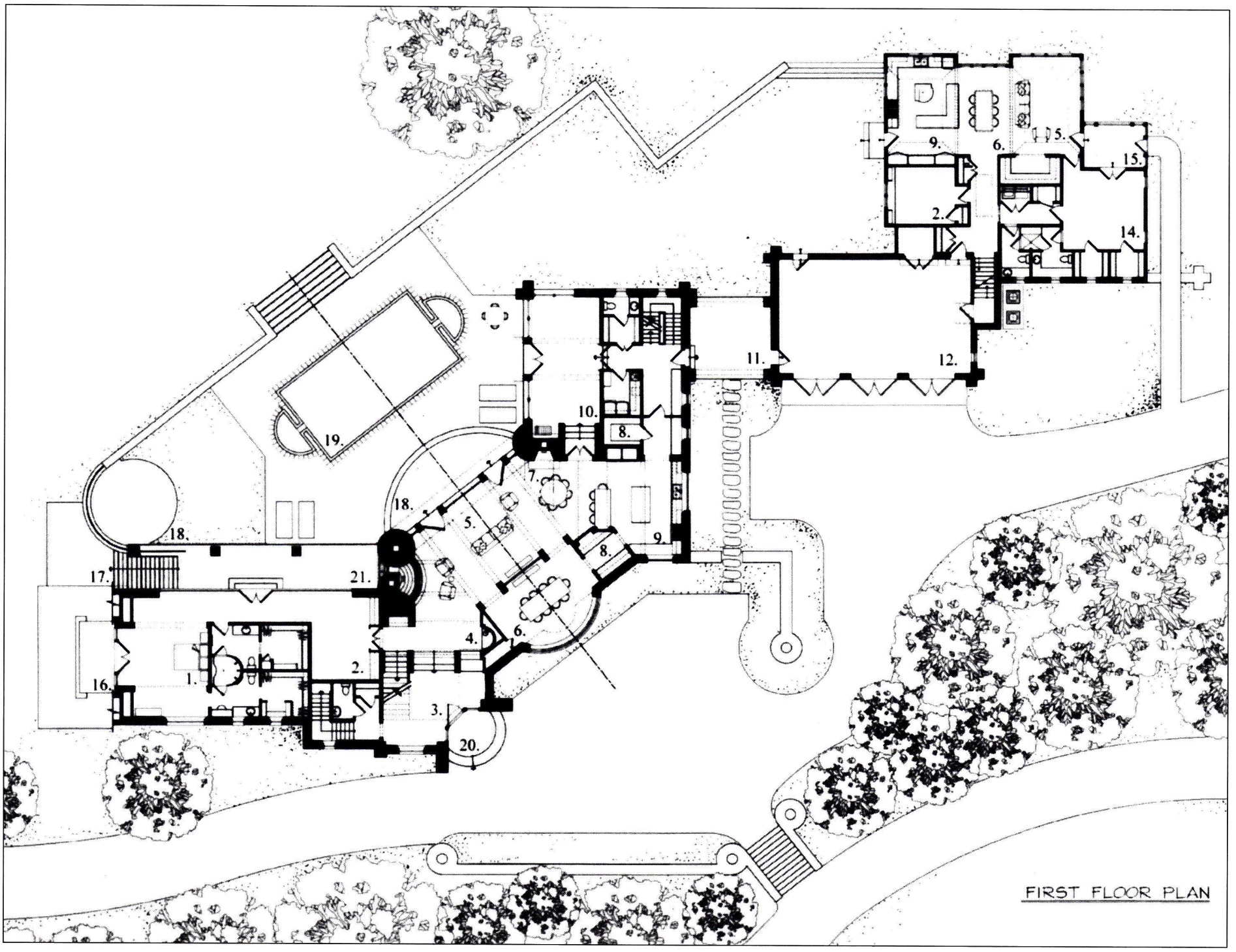
The house is anchored on a 16-in. concrete foundation. The exterior walls consist of 2x6 framing, 8 in. of concrete block and 1½ in. of concrete pebble-dash stucco. The stucco was supplied by Ardmore, PA-based Heritage Stucco and "carries on that sense of being 'of the earth,'" says Archer.

Offsetting the stucco walls are limestone window surrounds from Vetterstone, Inc., of Kasota, MN, and quartersawn-oak brackets and window trim custom designed and fabricated by Edgemont, PA-based woodworker David Dugan. The exterior doors and windows are manufactured of 2½-in.-thick mahogany with copper exteriors. Archer describes the copper-cladding process: "To create a seamless copper exterior that is fully bonded to the mahogany, copper was electrostatically powderized and then mixed with resins. It was then sprayed on in five coats. The appearance is of full solid-copper doors and windows, but from the inside you have the warmth and longevity of mahogany."

Many of the windows, including those of the dining room, are leaded art glass designed by Archer & Buchanan. "The owners selected the four bands of colored glass," says Archer, "and then the window manufacturer, CWM of Bryn Mawr, PA, fabricated and installed them."

Uniquely shaped twin chimneys, finished in the same pebble-dash stucco as the exterior walls, are important elements. "The chimney forms, which are rounded at the fronts and tapered at the tops, have a sculptural presence," says Archer. Heavy-gauge copper guttering complements the copper-clad exterior elements. The roof, which was massed to seem as if it grows from the rise of a hill, is of English clay tile from Northern Roof Tiles of Dundas, Ontario. "At the request of the clients, the roof was designed to 'drape' the house," says Archer. It was installed by Glenmoore, PA-based Timothy Spillane, Inc.

Under the roof is a grand entry and stair hall, the main living spaces, five bedrooms, two studies and a sun porch. The living room, one of the central spaces, is sited so that it faces south, but is protected from the summer sun by the arc of a balcony above. Four-by-nine-ft. French doors open to a terrace, which features a pool. "The living room is the heart of the house, both physically and otherwise," says Archer. "It has a great immediate presence upon entering the house and wonderful views of the landscape beyond."



The first floor contains the main living spaces, such as the living room (5), the dining room (6), the kitchen (9) and the sun porch (10), as well as the master-bedroom suite (1 and 2). The "granny" cottage is to the west of the house just beyond the three-car garage (12).



English quartersawn oak was chosen for the dining-room window trim and bracketing. The stained-glass window pattern was designed by Archer & Buchanan and fabricated locally.



From the pool terrace, the "butterfly" plan of the house is recognizable. Archer & Buchanan wanted each room on this side to enjoy views of the meadows and rolling hills beyond.

Separated from the living room by only an art-glass screen by glass artist Emily Selvin of Philadelphia, PA, the formal dining room is situated on the northern side of the house. It commands views of the woods through its double-story bay windows. The large kitchen, which includes a breakfast space, is open to the living room. "The owners wanted an open layout for the main family rooms," Archer explains.

Located opposite the family room and beyond the stair hall is the more modern master-bedroom suite, which includes a study, a bedroom, his and hers bath and dressing rooms, a covered porch and a balcony. Archer points out that the balcony "is cut into the roof, allowing one to experience the exterior of the house from within, which was another important request of the clients."

The four children's bedrooms, all of which also have balconies, are secluded on the second floor, each taking advantage of the southern view. Three bathrooms, a study and an exercise room make up the remainder of the rooms on this floor.

From the second-floor exercise room, stairs lead down to an attached 1,800-sq.ft. cottage, which is the home of one set of grandparents. It is also accessible from a private entrance on the first floor or through the three-car garage. The cottage is a complete living space, with its own living and dining rooms, bedroom and bath, kitchen, sunroom and study. "It's more contemporary in its design than the house," says Archer. "The ceilings are lower and the roof is flat, with glass around the exterior and two long skylights in the center. We conceived it as though it might have once been a greenhouse that was turned into a cottage."

In the main house, interior materials mimic some of those of the exterior, such as English quartersawn oak for the entry-hall stairs and stained-glass panels, designed and fabricated locally, for the kitchen cabinetry. The living-room floor is French clay tile, the walls are plaster and the ceiling is beamed. Other features of the living room are fireplaces – one at each end of the room – and a rondel art-glass screen that separates this room from the dining room. "The transparency of light and beauty of pattern are evident in the screen," says Archer. "It creates a nice backdrop for the furniture on each side."

While hand-selected mahogany veneers surround the screen, the wood in the master bedroom – quartersawn fissured English sycamore – is much lighter and is detailed in a very modern way, without embellishments. The flooring is stone and there is a floor-to-ceiling glass wall. Douglas fir flooring was installed in the other bedrooms and throughout the second floor.

Archer & Buchanan's clients had been dreaming of building a house for a long time. The right site, design and craftspeople finally came together, and in October 2005 the house was essentially completed. "It's an ongoing process, and we will be finalizing details for some time," says Archer. "The experience of it is very much as we had conceived; it takes on a lot of different dimensions depending on where you are in the house or on the property." – *Hadiya Strasberg*





Above: The kitchen is a combination of the traditional Arts and Crafts and the modern. Stained-glass windows and cabinets and period-style cabinet hardware are highlighted. Marble tile countertops complement the clay tile flooring. Another touch is the sage-green crackle glazed tile, yet to come. *All interior photos: Peter C. Archer, AIA*

Left: While the first floor family rooms are open to one another, the living room is an intimate space. It features two fireplaces and a rondel art-glass screen that separates it from the dining room.

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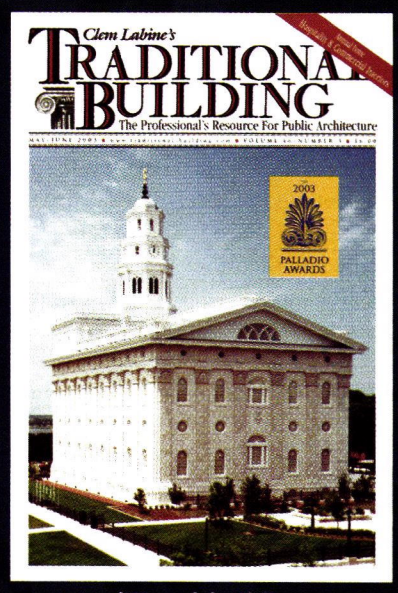
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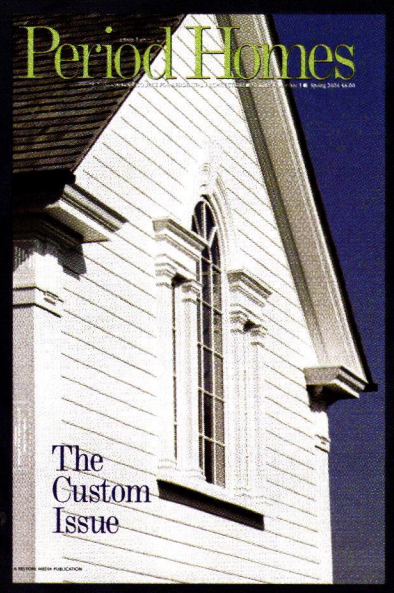
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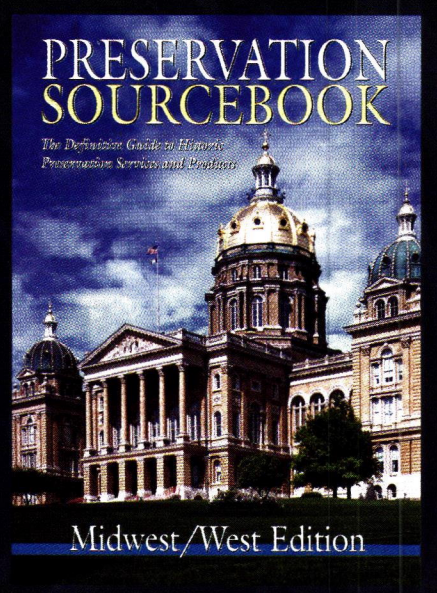
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Shows, Websites, Directories

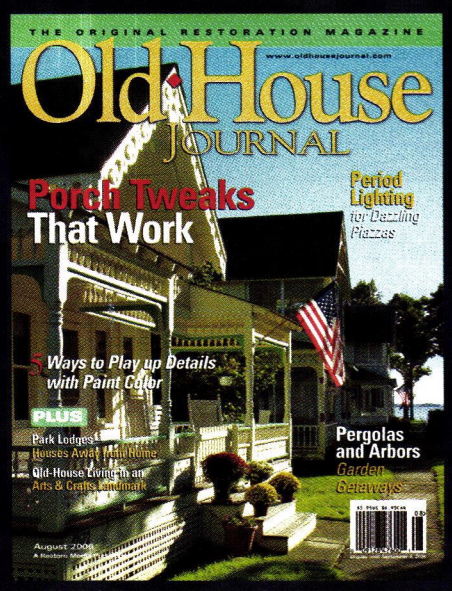
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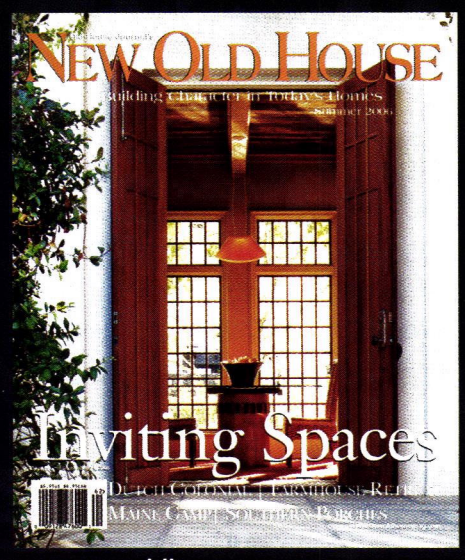
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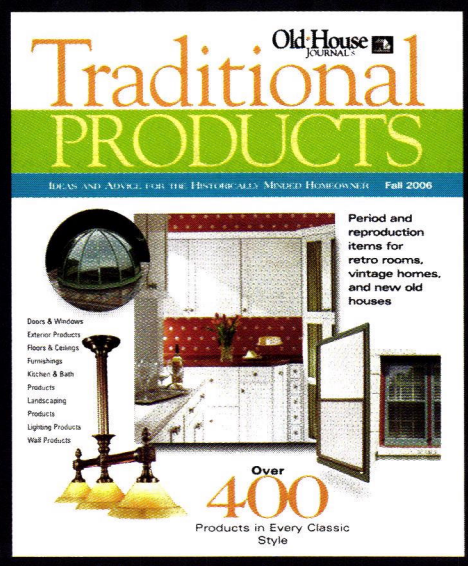
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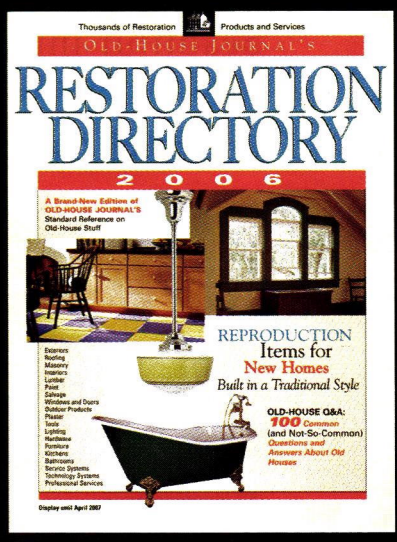
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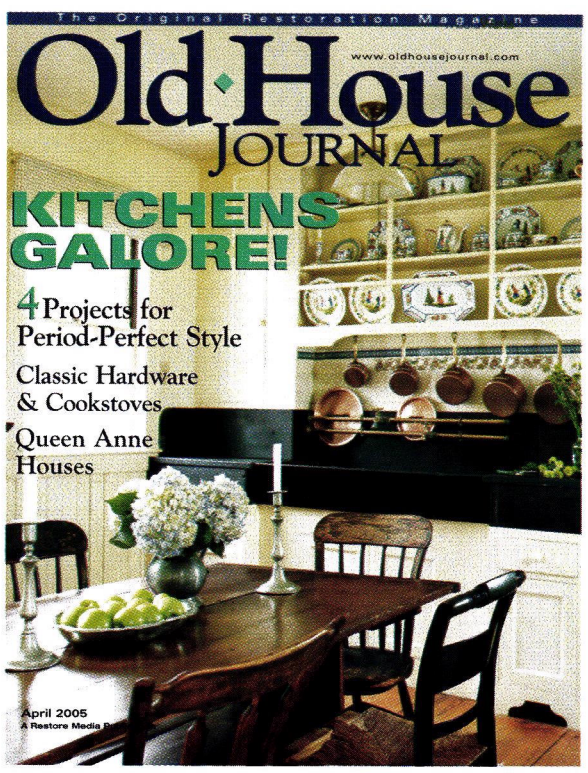
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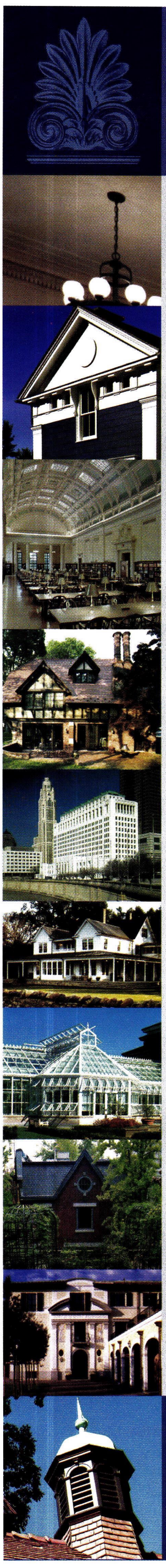


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Corresponding awards, sponsored by *Traditional Building* magazine,
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Judging Criteria

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

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Winning projects will also be highlighted for 12 months on the Palladio Awards web site.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 15, 2006.

For complete details on the awards program go to

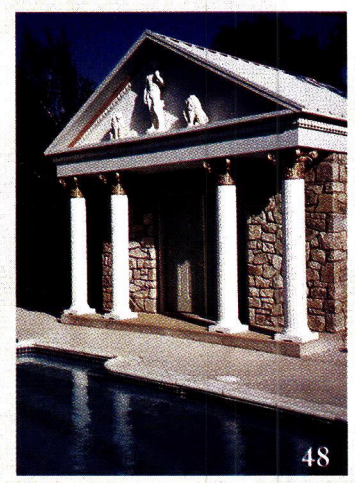
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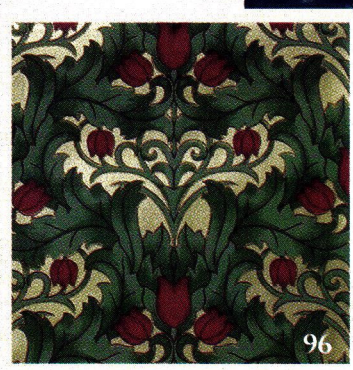
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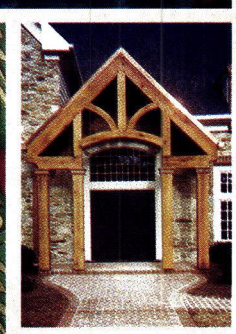
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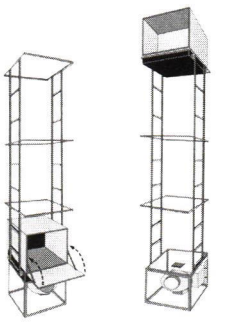
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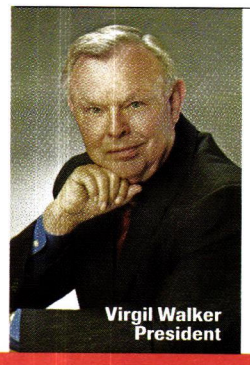


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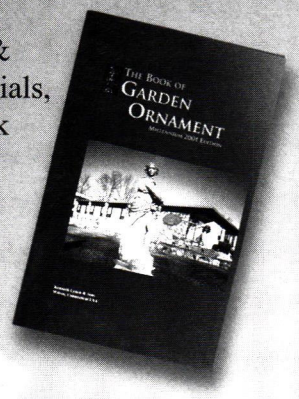
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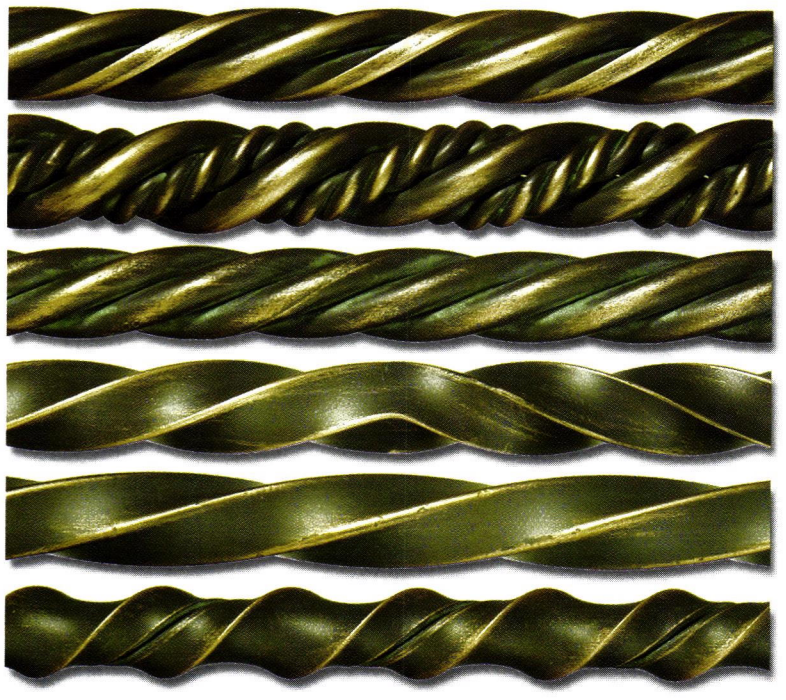
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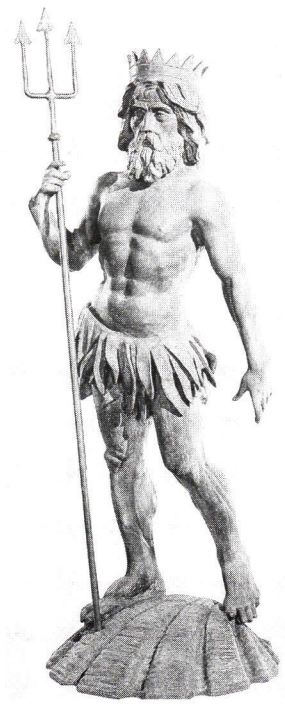


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www.gabys.com
Dallas, TX 75207

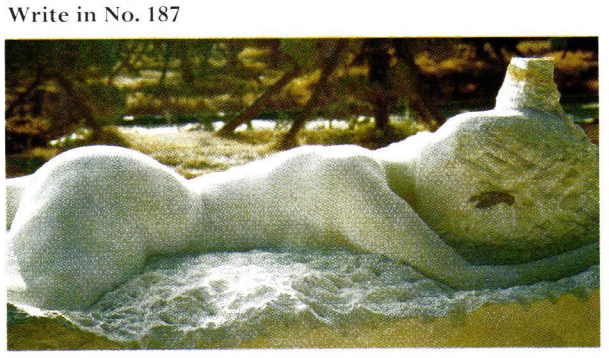
Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.
Write in No. 2520



Gaby's Shoppe's Louis XV line includes the model #8101 table, available in 30- and 37-in. heights.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 309-408-5403
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years of experience.
Write in No. 187



Gerald Siciliano custom fabricates sculpture in many media for both interior and exterior applications.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020

Judson Studios
800-445-8376; Fax: 323-255-8529
www.judsonstudios.com
Los Angeles, CA 90042

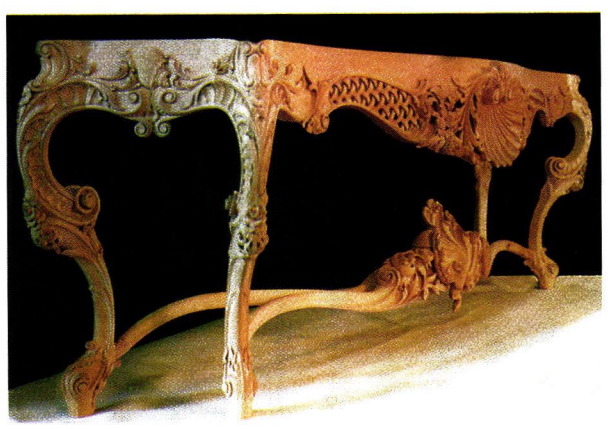
Custom fabricator of stained glass: restoration & new pieces; mosaic, carved & etched glass, fine art & other specialty items.
Write in No. 1146

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet, bath, shutter & fireplace hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog $5.
Call for more information.

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbors, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.
Call for more information.



This elegant table showcases the carving skill of Dimitrios Klitsas.

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380



This door panel was created by Lehmann Glass using wheel-cutting technology for a building in Chicago, IL.

Lehmann Glass Studio
510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

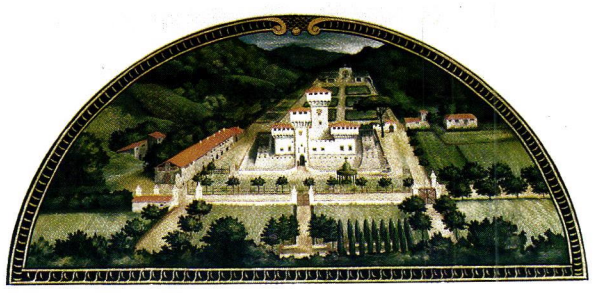
Custom fabricator of wheel-cut architectural & art glass: reproductions to match existing panels.
Write in No. 4730

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.
Write in No. 5390

Lynne Rutter Murals & Decorative Painting
415-282-8820; No fax
www.lynnerutter.com
San Francisco, CA 94107

Custom fabricator of fine art wall & ceiling murals: on-site or on canvas to be installed; trompe l'oeil, stenciling & decorative & faux finishes; variety of media & techniques; restoration & re-creation; travels internationally.
Write in No. 4710



"Lunetta Raffigurante," a 7x14-ft. mural inspired by the Italian original Caffagliolo, was painted by Lynne Rutter for the entryway of a show house in Atherton, CA.

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter, furniture, gate & mailbox hardware: knobs, levers, hinges, bolts, knockers, escutcheons, push plates & more; lanterns & sconces; pewter, rust, brass & bronze finishes.
Write in No. 7600

Michael A. Dow – Woodcarver
207-363-7924; No fax
www.archcarving.com
York, ME 03909

Custom hand wood carver: architectural, ornamental & nautical elements; furniture, mantels, molding, capitals & signage; wood turnings; any style & wood; model making & antique carving restoration.
Call for more information.

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting.
Write in No. 319



Notting Hill's decorative furniture knobs are available in a variety of plating options, including brass, pewter and nickel.

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657



The Tavern Table from Old Wood Workshop features a hand-planed antique chestnut top and a reproduction solid-maple base with a hand-painted, distressed finish; it is available with chestnut, oak or pine tops.

Swartzendruber Hardwood Creations
800-531-2502; Fax: 574-534-2504
www.swartzendruber.com
Goshen, IN 46528

Custom designer & manufacturer of furniture: Prairie, Arts & Crafts, French Country & other styles; for every room of the house.
Write in No. 1356

Thos. Moser Cabinetmakers
800-708-9041; Fax: 207-784-6973
www.thosmoser.com
Freeport, ME 04032

Manufacturer of handcrafted wood furniture: chairs, tables, bookshelves, desks, stools, benches, beds, dressers, dining cases, mirrors & clocks; custom designs.



This 9-ft.-long cherry-topped table by Thos. Moser was inspired by the architecture of Frank Lloyd Wright.

TileArt, LLC
608-255-8453; Fax: 608-233-8453
www.tileartdesign.com
Madison, WI 53711

Supplier of ceramic tile: handcrafted & subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.
Write in No. 1279

www.period-homes.com



WRITE IN NO. 1146

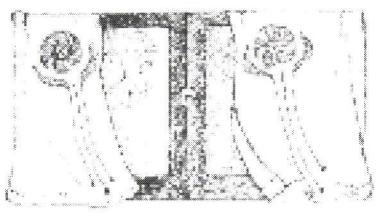


WRITE IN NO. 187



WRITE IN NO. 97

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WRITE IN NO. 1201

Columns & Capitals

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 42. To order literature from all of the companies listed here, enter No. 9813.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.



These cast-stone columns were manufactured by A&M Victorian for the entry to this residence.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: capitals, fences, lighting, planters, gazebos, doors, windows, grilles, skylights, cresting, fountains & porch parts; iron, aluminum, bronze, brass, stainless steel & ductile iron.
Write in No. 1005



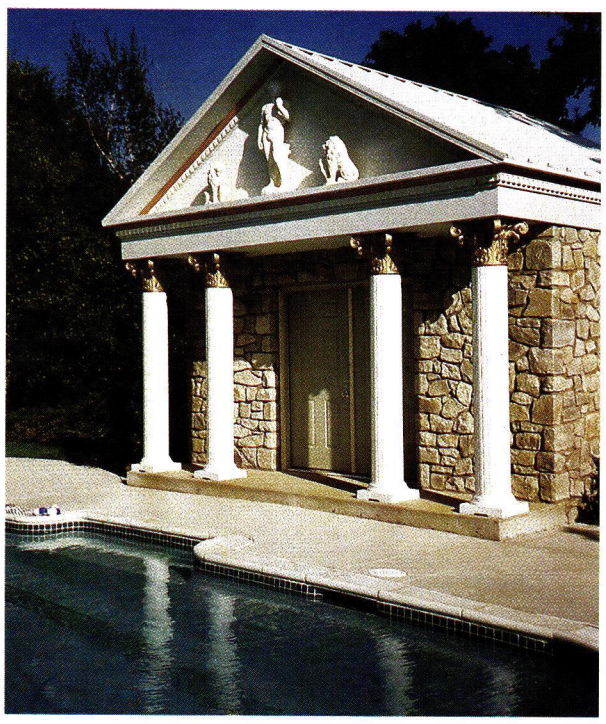
Architectural Columns & Balustrades by Melton Classics fabricated these Scamozzi columns for a residence in Atlanta, GA.

Architectural Columns & Balustrades by Melton Classics
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, balustrades, moldings, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.
Write in No. 4100

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

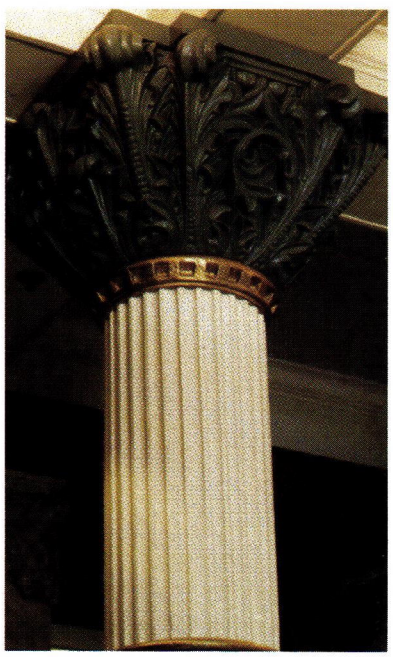
Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008



Outwater supplied these fluted columns with gold-leaf Corinthian capitals.

Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of classically styled balustrade systems & decorative capitals & columns: lightweight, insect- & weather-resistant cultured marble, fiberglass & resin; smooth & detailed surfaces; CAD drawings & AIS specs.
Write in No. 1246



Architecural Reproductions utilized rubber molds to form this GFRG reproduction of an original cast-iron column capital and fluted shaft.

Balmer Architectural Mouldings
800-665-3454; Fax: 800-461-4445
www.balmer.com
Toronto, ON, Canada M2J 1S5

Manufacturer of moldings, cornices, domes, mantels, non-load-bearing columns & capitals: cast in gypsum & polyurethane-based materials; more than 12,000 patterns; custom pattern making; restoration services.
Write in No. 478

Bella Dura Architectural Stone
800-287-8976; Fax: 225-346-4745
www.belladura.com
Baton Rouge, LA 70802

Fabricator of carved-stone elements: columns, capitals, balustrades, fountains, hand-carved mantels & more.
Write in No. 1475

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, drops, stair parts, legs & corner posts; maple, cherry & red oak; custom carving in many woods per client specifications.
Write in No. 1362

Century Architectural Specialties
877-262-1999; Fax: 770-590-3190
www.architecturalspecialties.com
Marietta, GA 30066

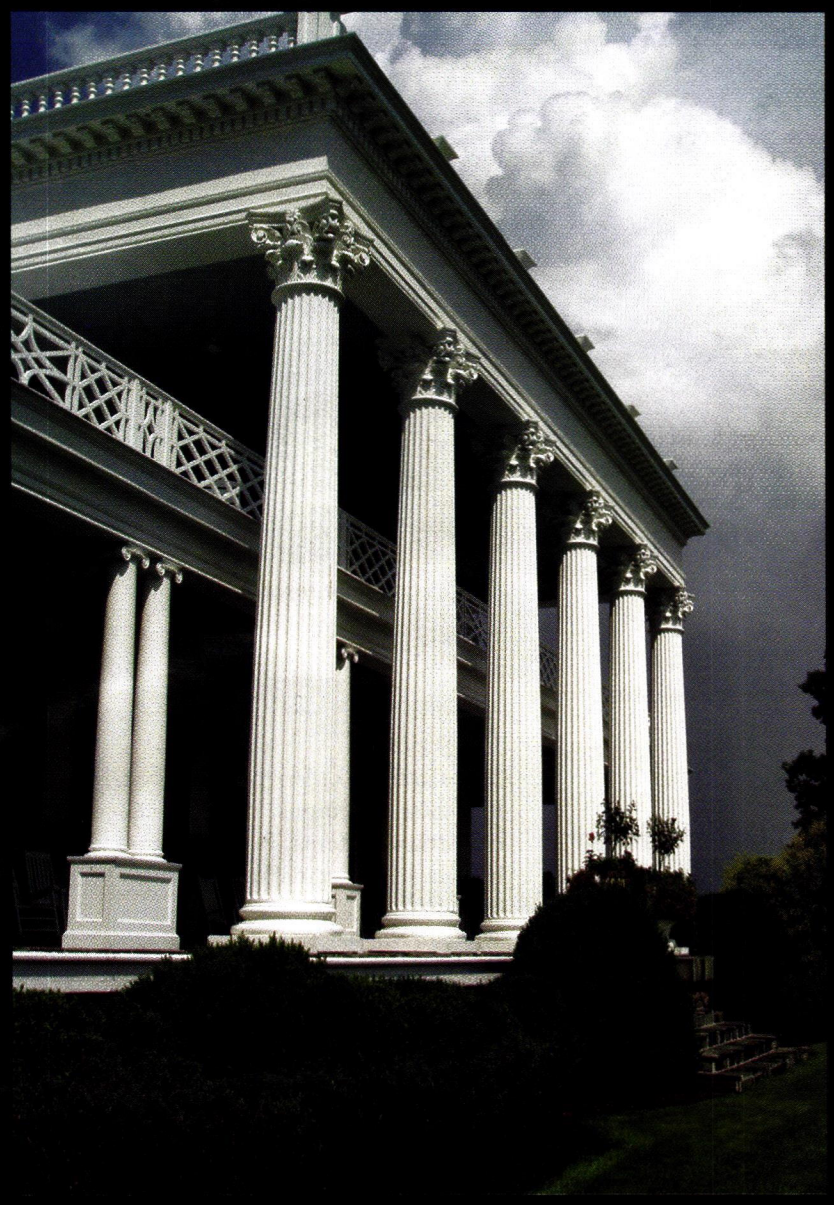
Manufacturer of interior decorative moldings & wall & ceiling accents: crown, cornice, corner, chair rail, frieze & other moldings; niches, pilasters, plinths, columns, corbels & stair brackets; ceiling rims, domes & medallions.
Write in No. 1372

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pergolas, pillars, pilasters & balustrade systems; plain or fluted shafts; molded polymers, polymer/stone composites & wood.
Write in No. 1580 for PolyStone; 180 for wood



Chadsworth's replication Roman Doric columns and pilasters with Roman Doric bases complement the moldings in this entrance hall.









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www.columns.com

277 NORTH FRONT STREET • HISTORIC WILMINGTON, NORTH CAROLINA 28401 • 800.486.2118 • TELEFAX 910.763.3191 • ATLANTA • LONDON

WRITE IN NUMBER 1580 FOR POLYSTONE™ & 180 FOR WOOD

Cumberland Woodcraft Co.
717-243-0063; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer & distributor of handcrafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, trim, balustrades, cornices & porch parts.
Write in No. 1310

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210



Dixie-Pacific's DuraCast fiberglass columns were installed in the foyer of this house.

Dixie-Pacific Mfg.
800-468-5993; Fax: 256-442-4794
www.dixie-pacific.com
Gadsen, AL 35901

Manufacturer of architectural components: fiberglass & wood columns & decorative capitals; synthetic balustrades, porch posts & stair parts; QuickRail, a synthetic railing system.

DJStudios
770-798-9075; Fax: Same as phone
www.djstudios.net
Norcross, GA 30071

Custom fabricator of molded ornament: ceilings, columns, mantels & more; Forton, GFRC, plaster & polystyrene foam; bonded metals & metallic finishes.
Write in No. 1473

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
Write in No. 8210

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty plaster wall finish applications & stock moldings: design development (CAD), engineering & plaster program-management services.
Write in No. 1326

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 309-408-5403
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years of experience.
Write in No. 187

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns & capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.
Write in No. 806

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020



Haddonstone's standard planters, bench seats, edgings, statuary, plaques, columns and entablatures were used to create a medal-winning display at the Chelsea Flower Show in England.

Hartmann-Sanders Columns
800-241-4303; Fax: 256-413-3648
www.hartmannsanders.com
Gadsen, AL 35901

Manufacturer of architectural columns & capitals: Classically correct & durable; wide range of designs & materials; interior & exterior; residential & commercial applications.
Write in No. 1512



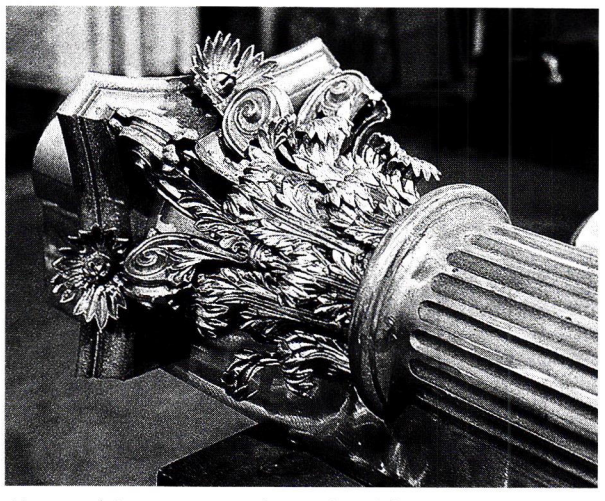
HB&G's PermaCast system includes these load-bearing columns.

HB&G
800-264-4424; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 36081

Manufacturer of PermaPorch system: load-bearing PermaCast columns, PermaWrap columns, grand balustrade systems, PermaPorch & deck railings, load-bearing PermaPost porch posts, PermaCeiling & medallions.
Write in No. 380

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, kitchen hoods & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210



Historical Arts & Casting designed and fabricated a Corinthian capital for this fluted column.

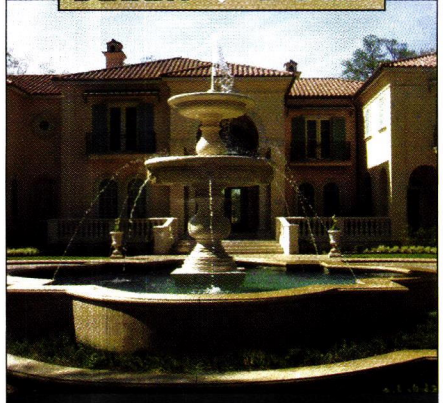
JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from ⅜ to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380

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Bella Dura Architectural Stone is a premier producer of natural stone architectural elements including the grand fountain shown which was inspired by a famous Renaissance fountain designed by Giacomo della Porta, a student of Michelangelo and the first "official fountain maker" of Rome. Hotels and restaurants all over the country are graced by details fabricated by Bella Dura Architectural Stone including fountains, columns, archways, moldings, counters, and paving.

www.belladura.com
1119 North Blvd., Baton Rouge, LA 70802
Toll Free 800-287-8976

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John Ruskin 1819-1900



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Tel: 856 931 7011 Fax: 856 931 0040 info@haddonstone.com

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- Carvings • Fluting & spiral rope twists
- Other large turnings (Diameters to 12ft.; Lengths to 36 ft.)

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44 Railroad Ave., Dept. PH, West Haven, CT 06516
Phone: (203) 937-1874 Fax: (203) 937-7321
www.fagancolumns.net

WRITE IN NO. 8210



WRITE IN NO. 76



These interior limestone columns were carved by the artisans at Limestone Concept.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.
Write in No. 5390

Marble Gardens
570-386-3466; Fax: 570-386-3029
www.marblegardens.com
Andreas, PA 18211

Distributor of custom ornament in marble: gazebos, benches, columns, fountains, sinks, vases & exterior carved ornament; workshop in Carrara, Italy.
Write in No. 1503

Marble Styles
570-386-3455; Fax: 570-386-3029
www.marblestyles.com
Andreas, PA 18211

Distributor of all-season marble garden ornament: benches, fountains, gazebos, sculpture, columns, vases & planters; variety of colors; hand carved in China.
Write in No. 1508



This wood capital was hand carved by Michael A. Dow.

Michael A. Dow – Woodcarver
207-363-7924; No fax
www.archcarving.com
York, ME 03909

Custom hand wood carver: architectural, ornamental & nautical elements; furniture, mantels, molding, capitals & signage; wood turnings; any style & wood; model making & antique carving restoration.
Call for more information.



Milestone produces interior and exterior architectural elements in pre-cast lightweight concrete.

Milestone Architectural Ornamentation
888-851-3381; Fax: 806-381-6996
www.milestoneltd.com
Amarillo, TX 79107

Manufacturer & custom fabricator of lightweight, hand-cast, natural-limestone ornament: columns & capitals, cornices, balustrades, moldings/trim, molded panels, domes, fireplaces, garden temples, ruins & obelisks; custom-mold capabilities.



Pellettieri created this Renaissance-style limestone pilaster capital.

Pellettieri Stonecarving
212-987-2343; Fax: Same as phone
www.geocities.com/chrisstonecarver
New York, NY 10027

Stonecarver/sculptor: capitals, statues, fountains, doorways, benches, birdbaths, monuments, planters, urns, gates, signage, stairways, mantels & more; limestone, sandstone, marble & slate.

Royal Corinthian
888-265-8661; Fax: 630-876-3098
www.royalcorinthian.com
West Chicago, IL 60185

Manufacturer & distributor of polymer columns, balusters & railings: fencing, pilasters & balustrade systems; simulated slate roofing made of polyester resin & marble dust.
Write in No. 76

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & more.
Write in No. 7120

Wilbur, Frederick – Woodcarver
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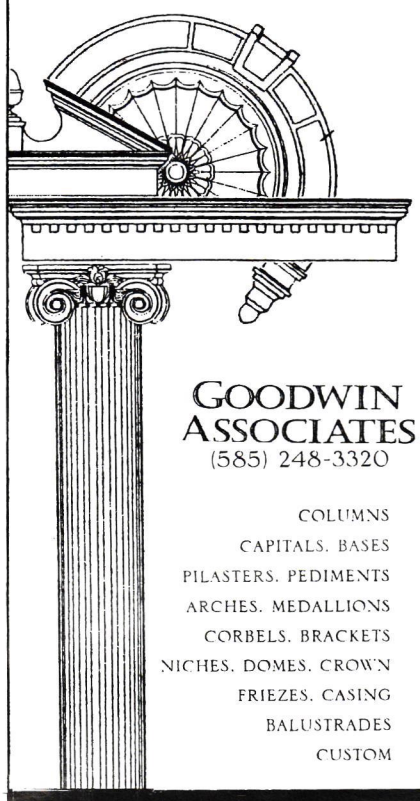
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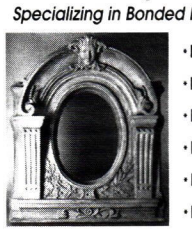
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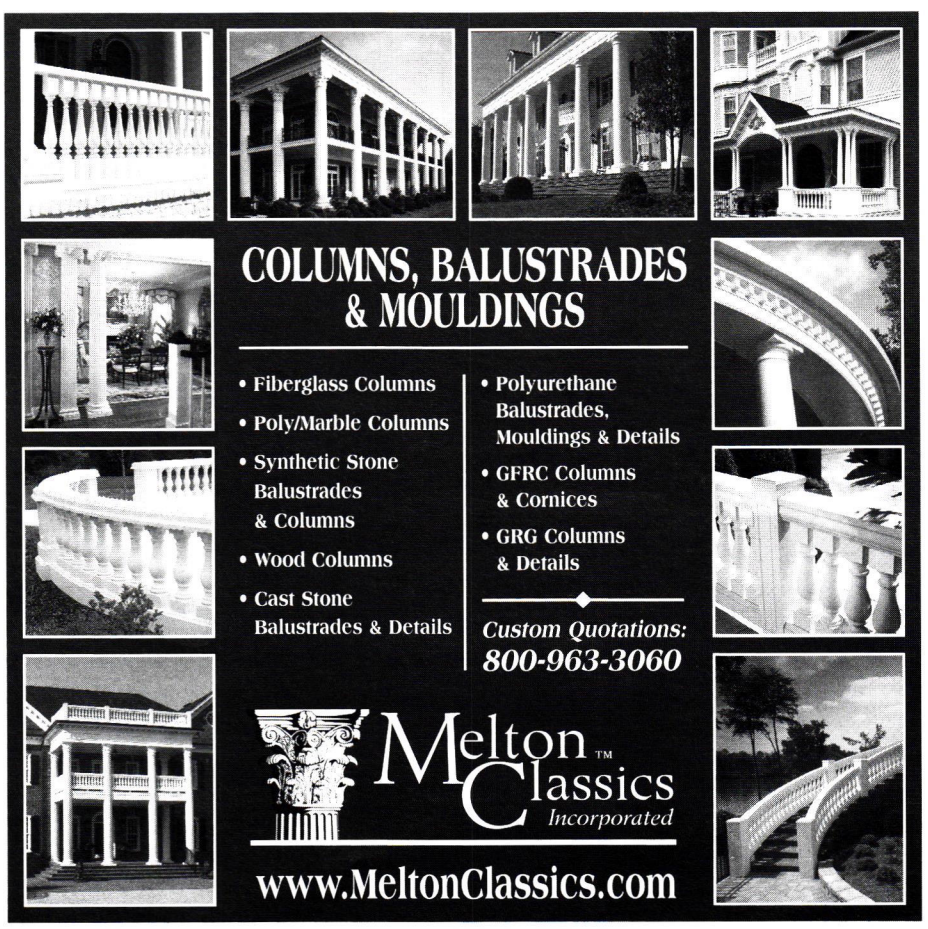
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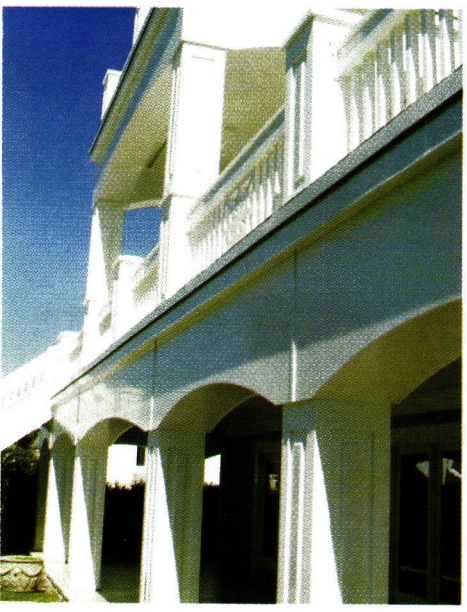
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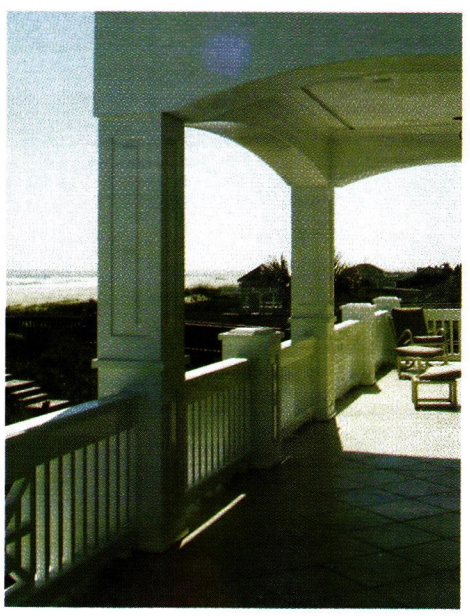
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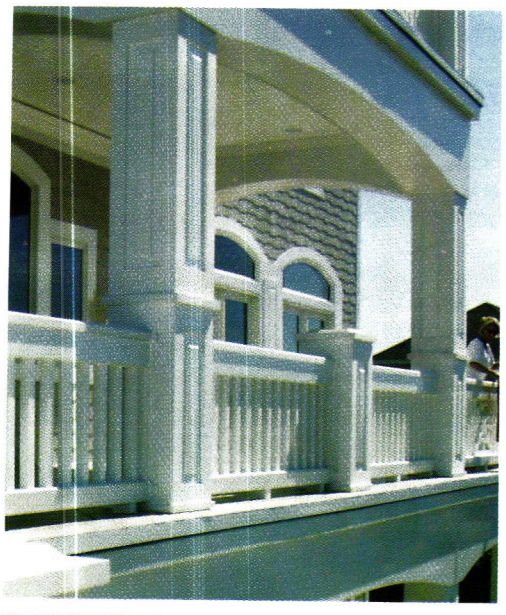




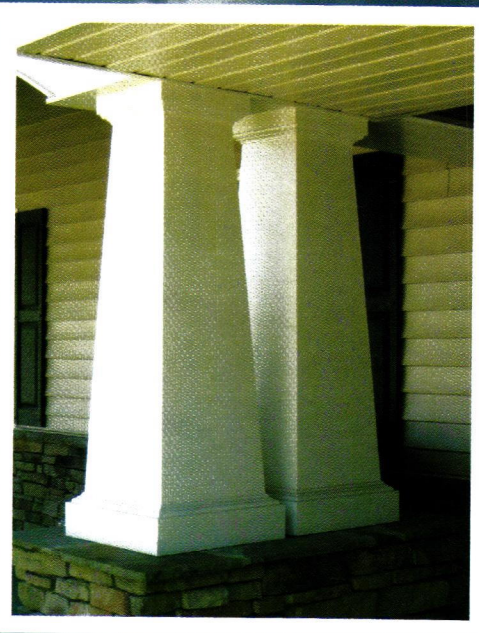
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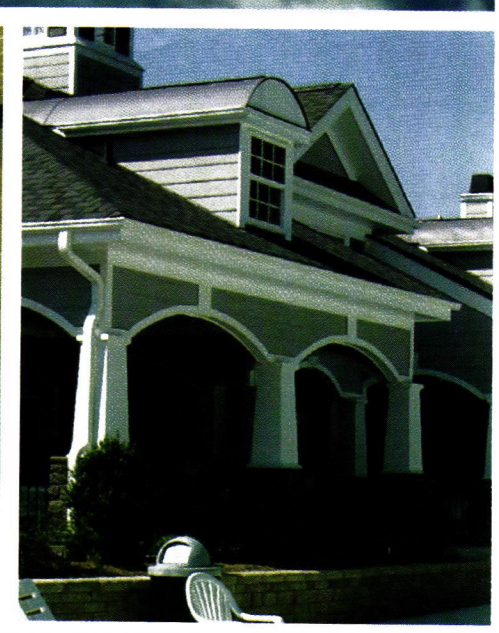
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www.libart.com
Delta, BC, Canada V4G 1M3

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This custom conservatory from Oak Leaf includes a lead-lined gutter incorporated into the timber cornice.

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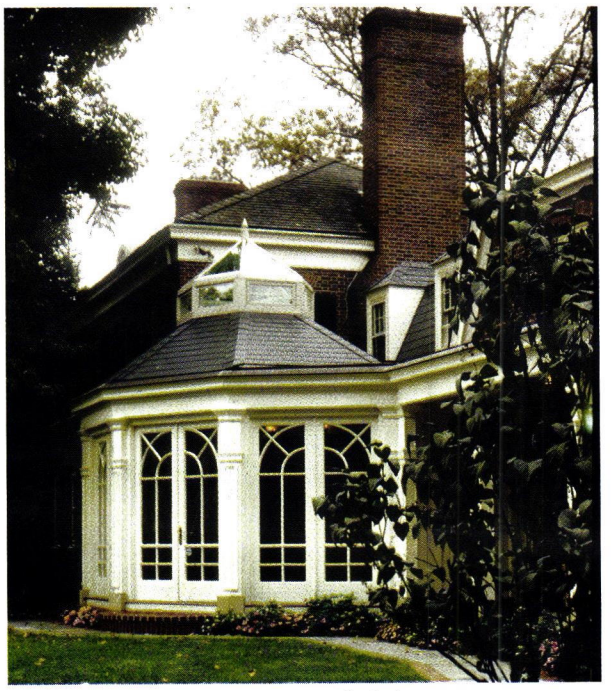


This mahogany conservatory from Renaissance Conservatories serves as a bridge between the family and music rooms at an Old Malvern, PA, residence.

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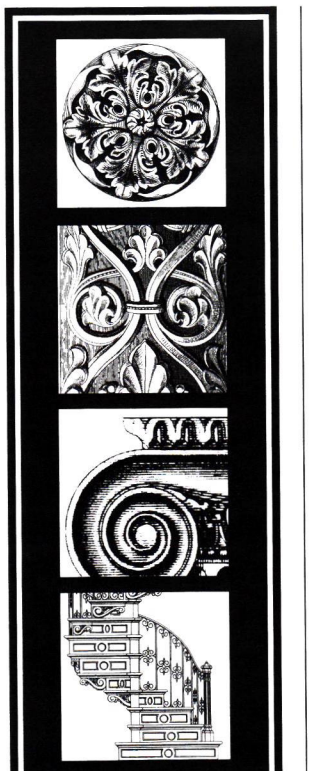
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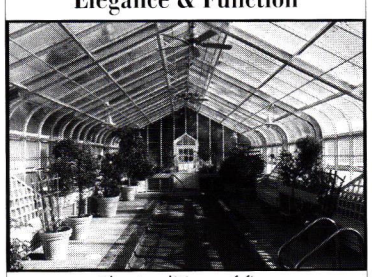
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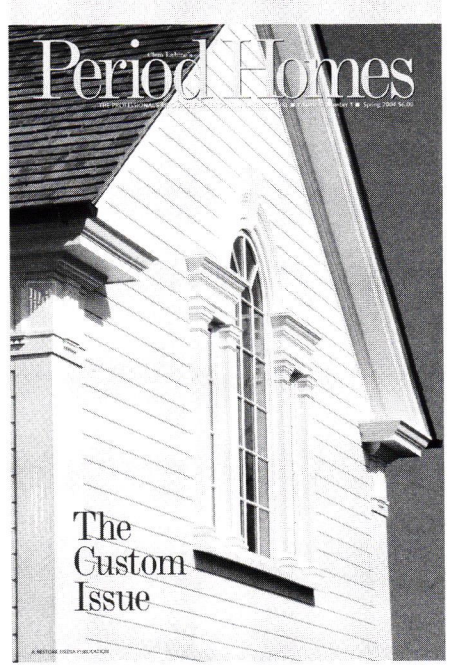
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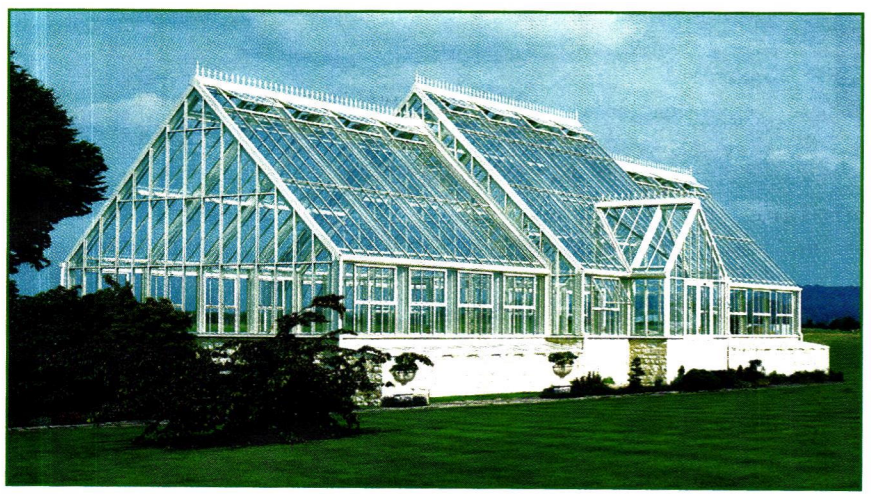
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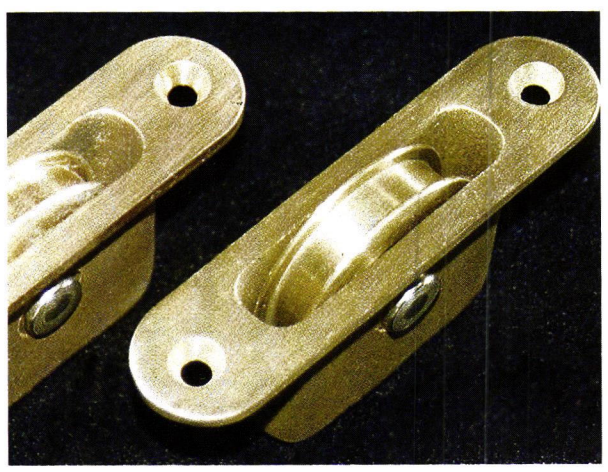
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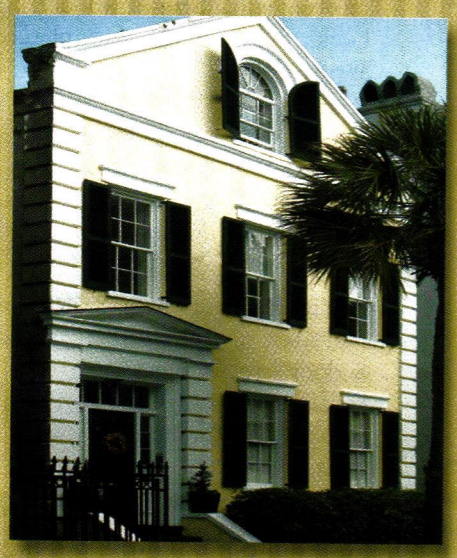
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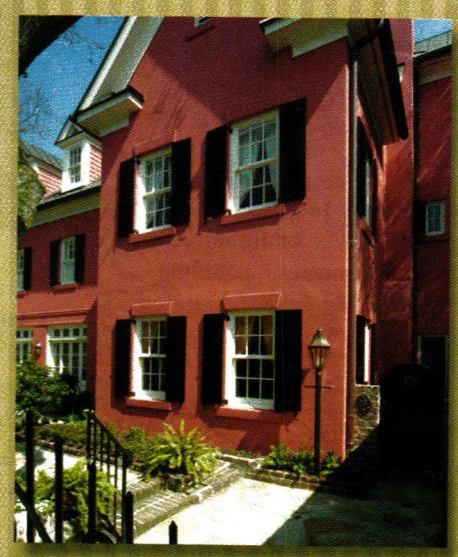
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No subject fascinates us more than handcrafted historical shutters. In fact, no one knows the subject better than Artifex. We could go on for hours explaining every nook, cranny, and facet of authentic wood shutters and handforged hardware. After all, we learned from the very best. Our parent company, Withers Industries, has been meticulously handcrafting fine wooden shutters for over 30 years.

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Artistic Doors & Windows created the solid-hardwood windows for this historic residence.

Artistic Doors & Windows

800-ART-DOOR; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001

Custom fabricator of hardwood doors & windows: all fenestration styles & types; IBC 2000 impact-approved entry doors & windows; stile-&-rail interior doors with fire ratings to 90-min. positive pressure; multiple hardwood species.
Write in No. 363

Authentic Joinery & Millwork, LLC

404-841-4818; Fax: 404-841-4819
www.ajm-llc.com
Atlanta, GA 30327

Importer of traditional building products from select European workshops: large choice of authentically styled wood windows, doors, shutters, paneling & parquet flooring; custom designed & fabricated direct from the manufacturer.
Write in No. 1507

AZEK Trimboards

877-275-2935; Fax: 570-504-1215
www.azek.com
Moosic, PA 18507

Manufacturer of cellular-PVC trim with the look of lumber: standard trim dimensions, sheet sizes & bead board; cut, routed, milled & fastened using traditional woodworking tools; easily bent or shaped; window trim & porch parts.
Write in No. 338

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930



Ball & Ball offers a selection of restored decorative hardware.

Barry Supply Co.

212-242-5200; Fax: 212-675-7094
36 W. 17 St.
New York, NY 10011

Supplier of replacement window hardware: antique & original parts for windows & doors; sash weights, pulleys & locks, handles & operators; shutter, drapery & awning hardware; sliding- & folding-garage-door hardware & more.

Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; cabinet hardware.
Write in No. 1725

Bolection Door

336-851-5208; Fax: 888-511-5209
www.bolectiondoor.com
Greensboro, NC 27406

Custom fabricator of solid, 1-piece doors: paneled, carved, louvered, French & pocket in MDF; any design or size.
Write in No. 519



Custom dimensional MDF doors from Bolection Door can be designed for any opening.

Campbell Ironworks

845-887-6420; Fax: 845-887-6421
www.campbellironworks.com
Callicoon, NY 12723

Custom manufacturer of curtain hardware, furniture, lighting & bathroom & fireplace hardware in all metals: traditional & contemporary styles and techniques.
Write in No. 1497

Century Architectural Specialties

877-262-1999; Fax: 770-590-3190
www.architecturalspecialties.com
Marietta, GA 30066

Manufacturer of interior decorative moldings & wall & ceiling accents: crown, cornice, corner, chair rail, frieze & other moldings; niches, pilasters, plinths, columns, corbels & stair brackets; ceiling rims, domes & medallions.
Write in No. 1372

Chestnut Woodworking & Antique Flooring

860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Manufacturer & custom fabricator of flooring: antique chestnut, oak, pine & heart pine; wide board, strip & random width; custom furniture in antique oak & chestnut; kitchen cabinets, wooden stair treads & moldings.
Call for more information.

Cityproof Windows

718-786-1600; Fax: 718-786-2713
www.cityproof.com
Long Island City, NY 11101

Custom manufacturer of interior window systems in aluminum: noise reducing & draft/dirt eliminating; thermal control; storm/screen combos, round top & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, low-E & more.
Write in No. 2390



This custom interior insulating window system was fabricated by Cityproof.

Classic Accents, Inc.

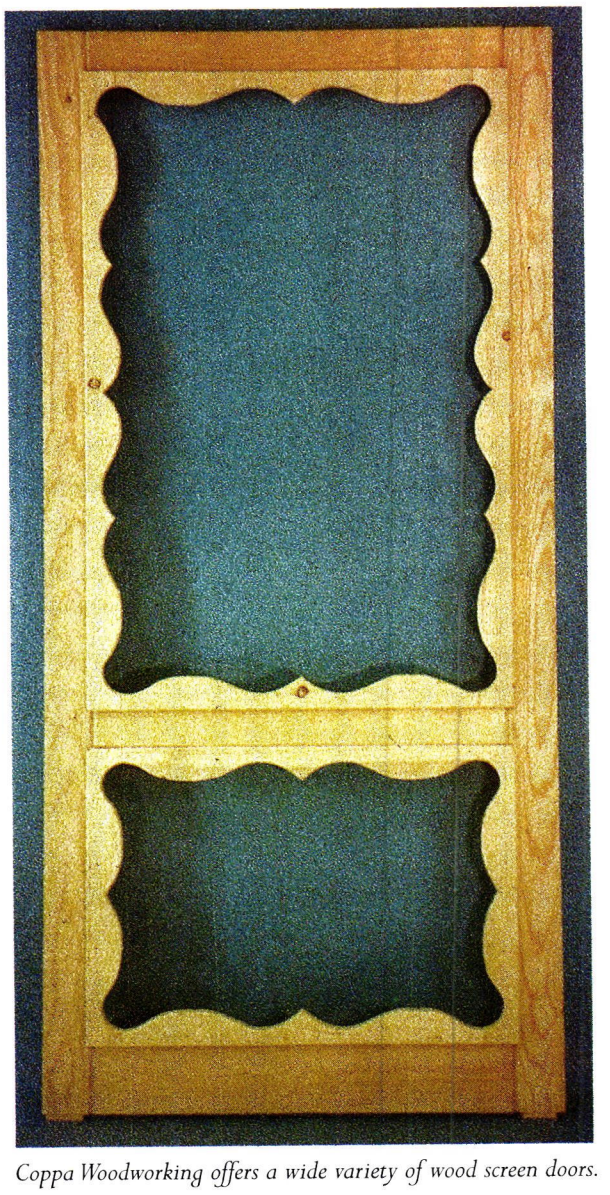
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cords.
Write in No. 371

Coppa Woodworking

310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; steel & wood security doors; wood window & door screens; pine, Douglas fir, red oak, mahogany, cedar & redwood; any color; benches & Adirondack furniture; restoration.
Write in No. 9600



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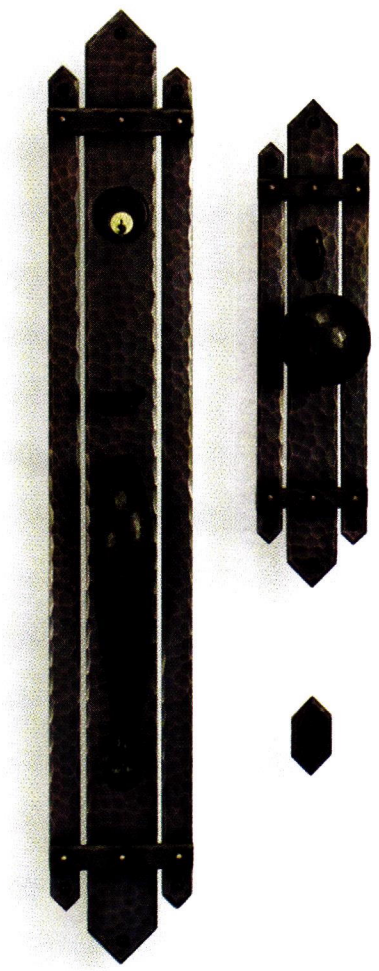
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1.800.ART.DOOR (278.3667)
www.artisticdoorsandwindows.com

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Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, lever handles & drapery hardware.
Write in No. 6980



This entry set from Craftsmen Hardware is a recent addition to the firm's extensive line of period door and cabinet hardware.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.
Write in No. 432



The Windsor Series knob and escutcheon are manufactured by Crown City.

Cumberland Woodcraft Co.
717-243-0063; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer & distributor of handcrafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, trim, balustrades, cornices & porch parts.
Write in No. 1310

Custom Trades International, Inc.
203-531-3493; Fax: 203-532-9727
www.sorpetalerusa.com
Greenwich, CT 06831

Custom fabricator of wood windows & doors: any wood species, finish & glazing; aluminum- & bronze-clad systems; hardware in bronze, brass & chrome; wood shutters; since 1881.
Write in No. 1143

Davenport Hardware Co.
831-458-3325; Fax: 831-457-2282
www.davenporthardware.com
Davenport, CA 95017

Supplier of period door & window hardware: distributor of P.E. Guerin, E.R. Butler, Valli & Valli, Baldwin, Rocky Mountain & other major manufacturers; sales, consultation, specifications & hardware schedules.
Write in No. 374

Designer Doors, Inc.
800-241-0525; Fax: 715-426-4999
www.designerdoors.com
River Falls, WI 54022

Manufacturer of historically styled, overhead wood garage doors: matching entryways & gates; handcrafted; clear-grade western red cedar, Douglas fir & other species as specified; stock & custom.
Write in No. 109



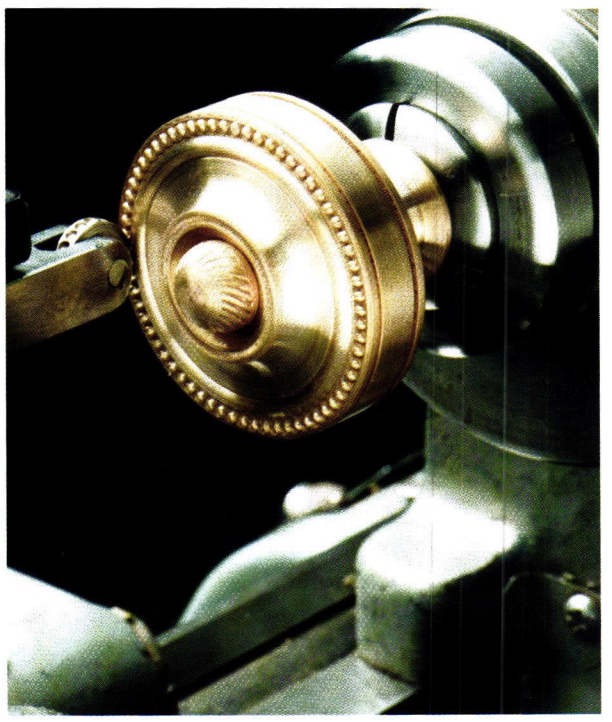
Designer Doors handcrafted the custom garage doors for this Victorian home.

DJStudios
770-798-9075; Fax: Same as phone
www.djstudios.net
Norcross, GA 30071

Custom fabricator of molded ornament: ceilings, columns, mantels & more; Forton, GFRC, plaster & polystyrene foam; bonded metals & metallic finishes.
Write in No. 1473

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; restoration work.
Write in No. 2260



E.R. Butler custom fabricates door hardware in a variety of metals, including brass, bronze, nickel-silver and wrought iron.

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
2303 Kennedy St. NE
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine cellar doors; most wood species.
Write in No. 298



This 30x52-in. intricately carved door panel was created by Erik Wykoff in walnut.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

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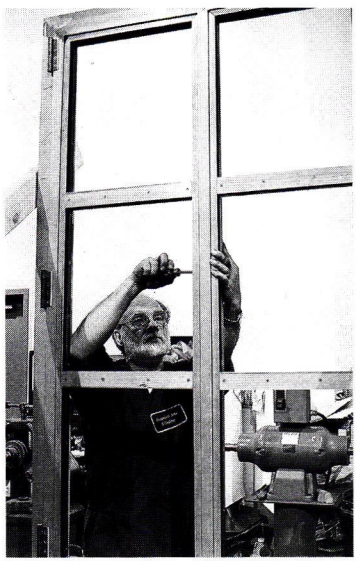
Historic Doors custom manufactured the entryway for this residence with raised panels and decorative glass.

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction; garage doors.
Write in No. 3570

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, kitchen hoods & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210



A craftsman assembles a 3x5-ft. bronze window in the Historical Arts & Casting studio.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
Write in No. 339



House of Antique Hardware offers this traditional egg-and-dart door set and steeple-tip hinge in nine finishes.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: automatically conforms to openings, compensating for out-of-square conditions; no sub-frame needed; all glazing options; easy installation.
Write in No. 909



Vinyl-framed storm windows from Innerglass are designed to be mounted on the inside of primary windows.

J.S. Benson Woodworking & Design
800-339-3515; Fax: 802-254-4874
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom designer of mahogany doors & true-divided-lite windows: mortise-&-tenon joinery; hydraulic pressing; custom veneer work & hardware.
Write in No. 1397

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

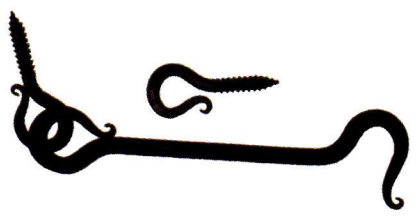
Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; supplier of African Moabi French Country-style cabinetry & Les Chateaux custom windows.
Write in No. 1379

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet, bath, shutter & fireplace hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog $5.
Call for more information.



Shutter hooks from Kayne & Son are available in any length and have the option of twists in the center.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

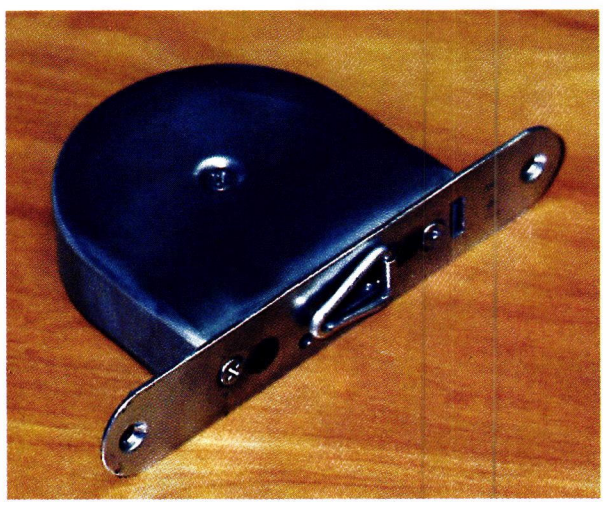
Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel & cutout; mortise-&-tenon construction; reproductions; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196



Exterior shutters from Kingsland are available in many styles, including louvered, cut out and panel.

Kirkpatrick
704-658-1016; No fax
www.kirkpatrick.co.uk
Mooresville, NC 28117

Manufacturer of period & antique malleable cast-iron hardware: for doors, windows, gates, cabinets, shutters, garages & barns; levers, pulls, lanterns, escutcheons, knobs, stays, fasteners, hinges, bolts & more; brass & pewter.
Write in No. 1483



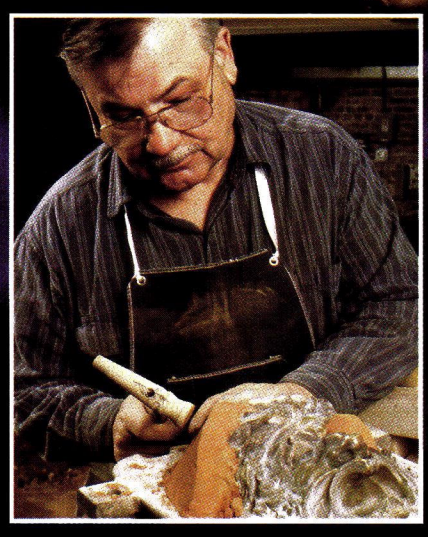
L&L Concepts offers a selection of clock-spring balances for use with traditionally styled double-hung windows.

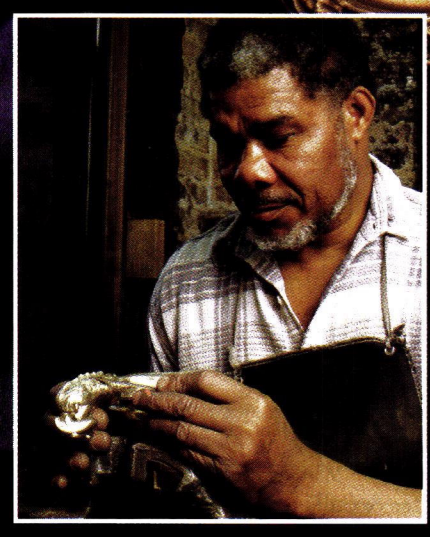
L&L Concepts
240-420-8608; Fax: 301-791-0060
www.llconceptsinc.com
Hagerstown, MD 21740

Manufacturer of clock-spring balances to replace rope-&-pulley systems in traditional windows: several models for residential & commercial use; previously manufactured by Caldwell Mfg.
Write in No. 1509

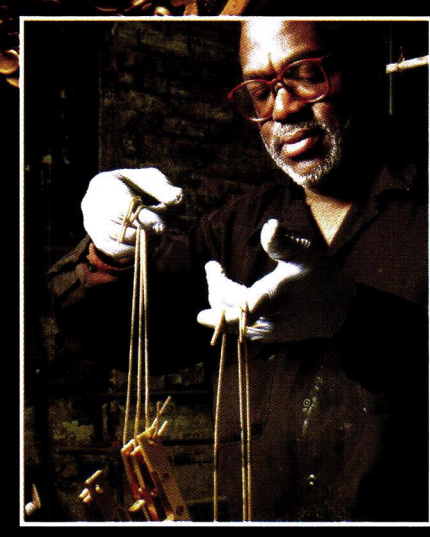
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Versatile Sash & Woodwork, Inc.
503-238-6403; Fax: 503-238-0669
www.versatilesash.com
Portland, OR 97214

Designer & manufacturer of traditional sash, windows & doors: Douglas fir & most hardwoods; single glazed & insulated; true-divided lites; various muntin-bar designs; double-hung with weights & cords; historic-window replication.
Write in No. 395

Victoriana East
856-910-1887; Fax: 856-910-1884
www.victorianaeast.com
Merchantville, NJ 08109

Manufacturer & restorer of Victorian wood elements: benches, custom lattice, porch parts & garage doors; screen & storm doors & windows & screen/storm combinations; mailboxes, gate hardware, balustrades & railings.
Write in No. 1101

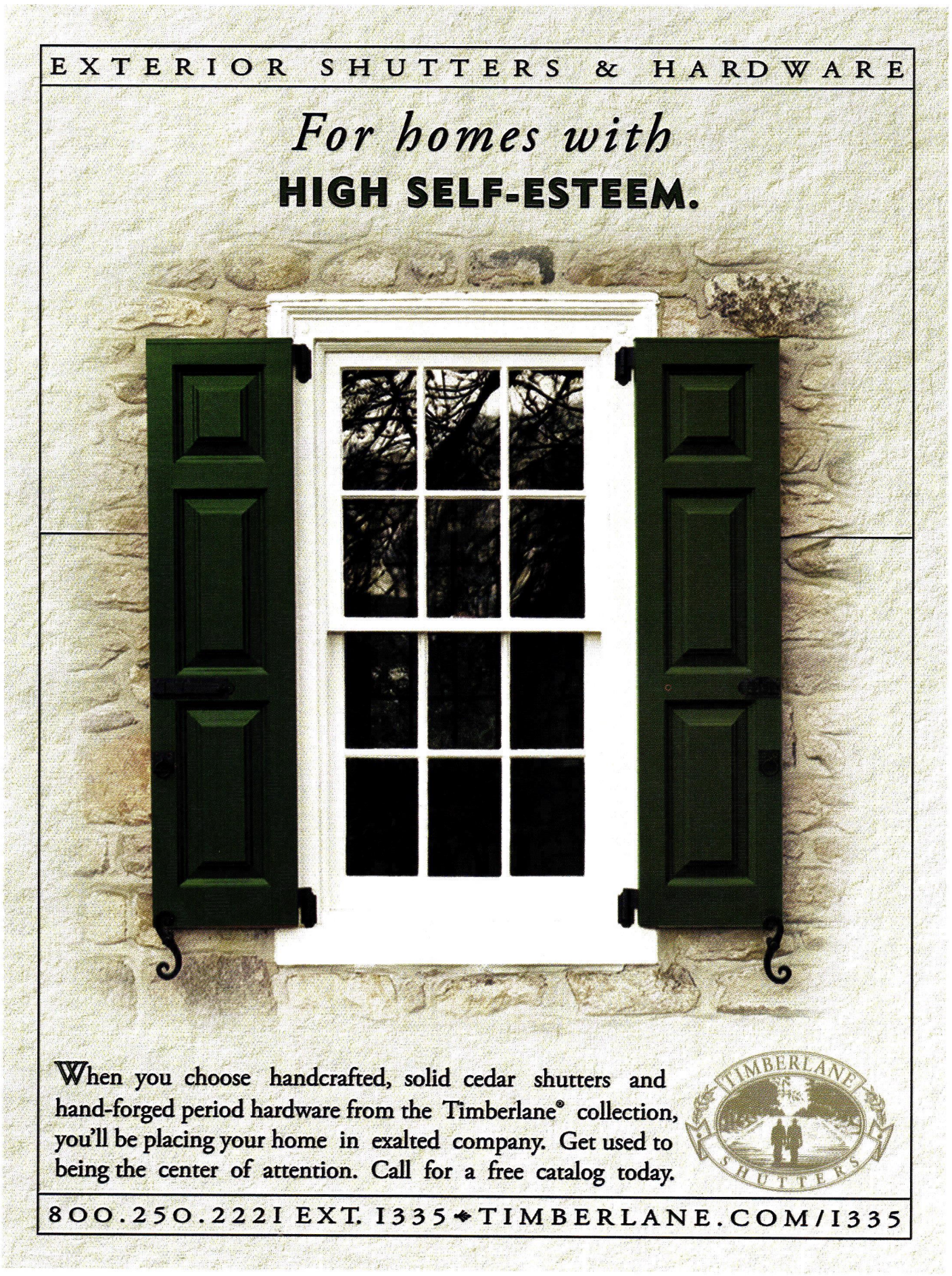


Victorian-style storm doors are available from Victoriana East in a variety of wood species and many different sizes.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: gates, railings, doors, lighting, fencing, gazebos, signage, hardware & more; cast & wrought bronze, aluminum, iron & steel; CAD services & consulting; since 1940.
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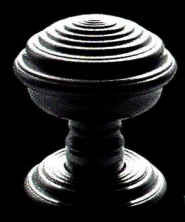
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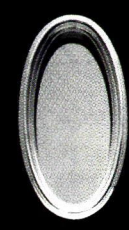
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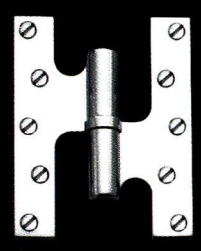


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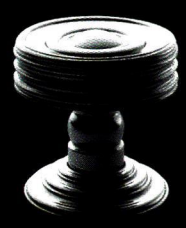


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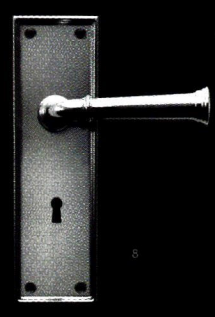
❶ No 1992 EDWARDIAN KNOB IN EIGHT SIZES FOR DOORS AND CABINETRY ❷ No 2055 REEDED LEVER IN FOUR SIZES ❸ No 6021 DROP RING PULL ❹ No 6045P RECESSED PULL IN THREE SIZES ❺ No 1088 GEORGIAN KNOB IN EIGHT SIZES



6



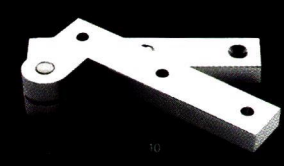
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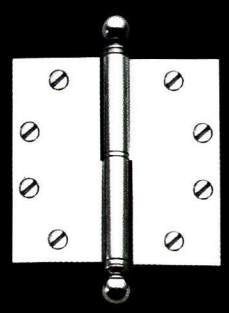


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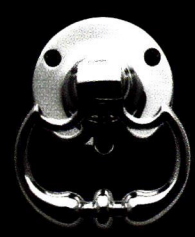
❻ No 3754 MODERNE PAUMELLE HINGE ❼ No 1011 FRENCH BULLSEYE KNOB IN EIGHT SIZES ❽ No 2018 LEVER WITH No 5753 ESCUTCHEON ❾ No 1007H HAMMERED OVAL KNOB ❿ No 3020 OFFSET PIVOT HINGE · 48 CONFIGURATIONS



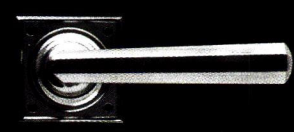
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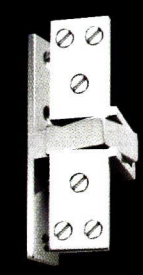
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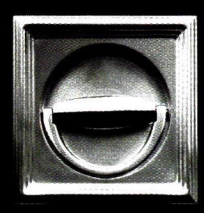
⓫ No 1004 GEORGIAN KNOB IN EIGHT SIZES ⓬ No 3573BF LIFT-OFF BUTT HINGE IN NINE SIZES / 15 FINIAL DESIGNS ⓭ No 6022 DROP RING PULL IN THREE SIZES ⓮ No 2091 OCTAGONAL LEVER ⓯ No 3022 HARMON HINGE IN FOUR SIZES



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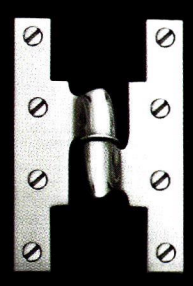


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⓰ No 2004 FRENCH MODERNE LEVER IN THREE SIZES ⓱ No 8305B CABINET KNOB WITH ROSETTE ⓲ No 6008 NEOCLASSICAL RECESSED DROP RING PULL ⓳ No 1024 CLASSICAL ROUND KNOB IN EIGHT SIZES ⓴ No 2030 S-SHAPED LEVER



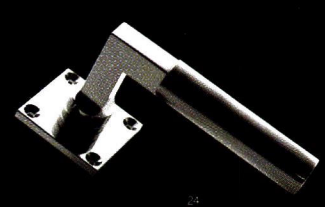
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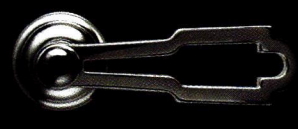
㉑ No 3004 INTERNAL BEARING OLIVE KNUCKLE HINGE IN FIVE SIZES ㉒ No 2135 EDWARDIAN LEVER ㉓ No 1006 AMERICAN DECO KNOB IN EIGHT SIZES ㉔ No 2006 BAUHAUS LEVER IN THREE SIZES ㉕ No 5708 COLONIAL THUMBLATCH



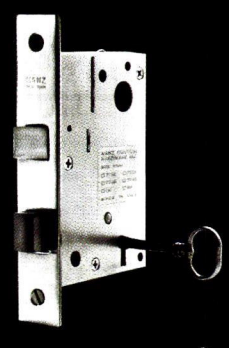
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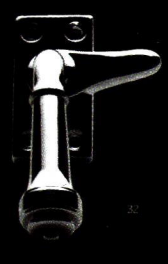


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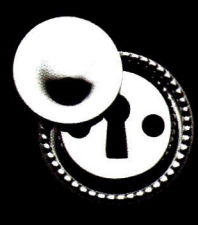
㉖ No 4004B BEADED THUMBTURN ㉗ No 1310 GEORGIAN KNOB IN EIGHT SIZES ㉘ No 2532 RENAISSANCE HANDLE ㉙ No 7755 FULL MORTISE BIT-KEY LOCK · ONE OF OVER 175 LOCKSETS ㉚ No 1224 ROPED GEORGIAN KNOB IN EIGHT SIZES



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㉛ No 2077 FRENCH OGEE LEVER IN THREE SIZES ㉜ No 9475 CASEMENT FASTENER ㉝ No 5830B BEADED COVERED KEYHOLE ESCUTCHEON ㉞ No 2111 FRENCH BULLSEYE LEVER IN THREE SIZES ㉟ No 1308B BEADED KNOB IN EIGHT SIZES

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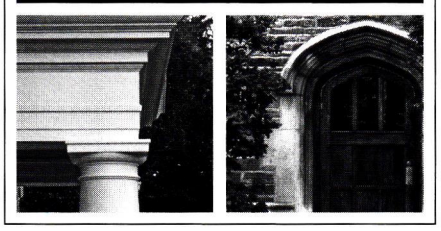
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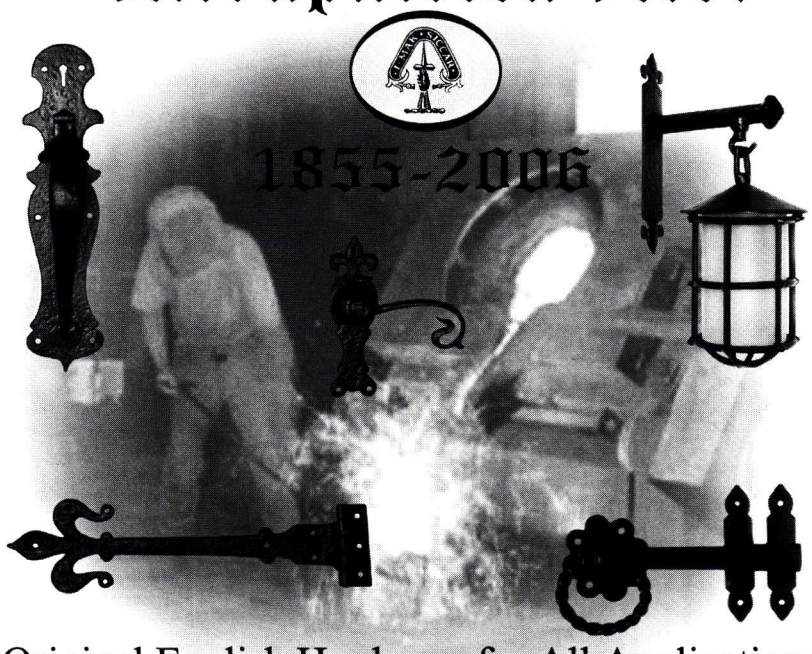
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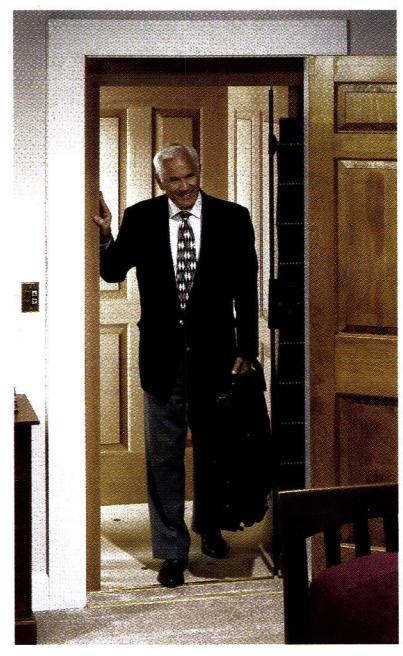
Auton Motorized Systems manufactures television lifts that conceal plasma and LCD screens within furniture.

Auton Motorized Systems
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www.auton.com
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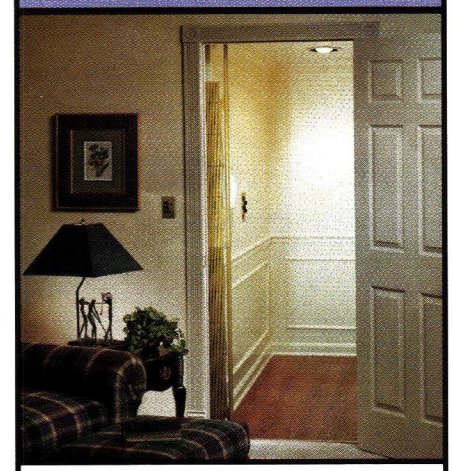
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www.allenmetals.com
Talladega, AL 35161

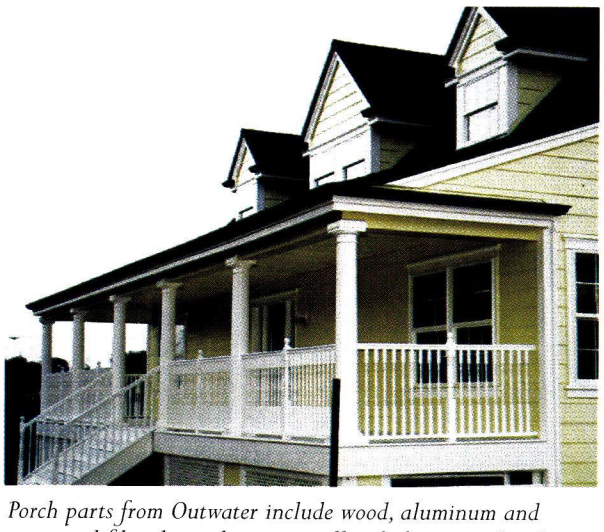
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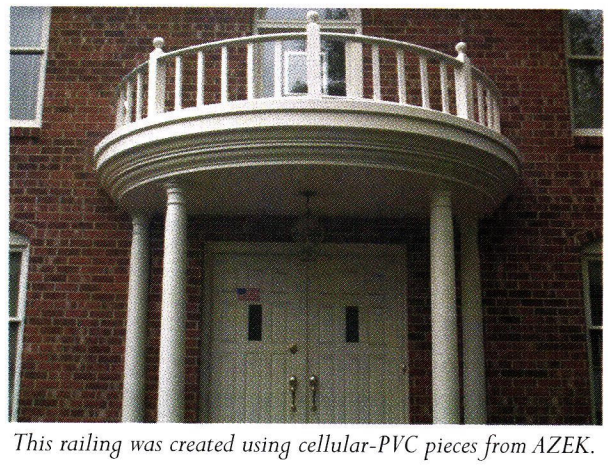
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CertainTeed Corp.
800-233-8990, code 1432; Fax: 610-341-7940
www.certainteed.com/sc1432
Valley Forge, PA 19482

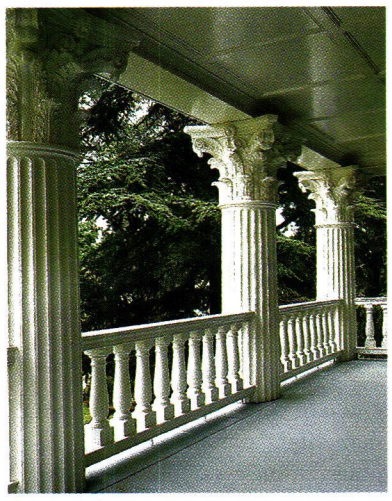
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Color People, The
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www.colorpeople.com
Denver, CO 80205

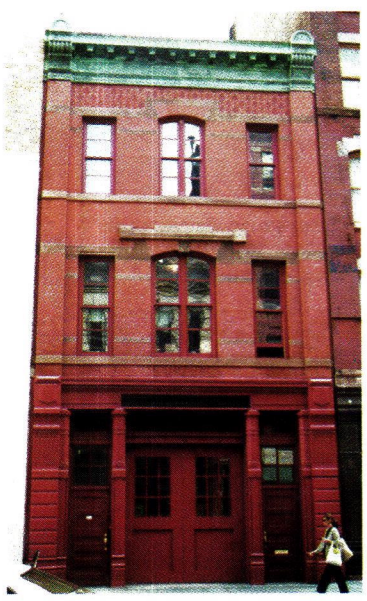
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www.arboria.com
Portland, OR 97217

Supplier of specialty wood products: pre-assembled EZ Rail deck railing; interior wood paneling; garden accents, arbors, trellis, lattice, fencing & deck accessories.
Write in No. 4783

M-Boss Inc.
866-88M-BOSS; Fax: 216-641-7387
www.mbossinc.com
Cleveland, OH 44125

Manufacturer of tin ceilings, cornices & moldings: more than 140 patterns & 27 finishes; antique/classic reproduction, replication & custom; embossed metal panels; nail-up & lay-in to suspension ceiling grids; copper & aluminum.
Write in No. 340

Marble Gardens
570-386-3466; Fax: 570-386-3029
www.marblegardens.com
Andreas, PA 18211

Distributor of custom ornament in marble: gazebos, benches, columns, fountains, sinks, vases & exterior carved ornament; workshop in Carrara, Italy.
Write in No. 1503

Marble Styles
570-386-3455; Fax: 570-386-3029
www.marblestyles.com
Andreas, PA 18211

Distributor of all-season marble garden ornament: benches, fountains, gazebos, sculpture, columns, vases & planters; variety of colors; hand carved in China.
Write in No. 1508

Milestone Architectural Ornamentation
888-851-3381; Fax: 806-381-6996
www.milestoneltd.com
Amarillo, TX 79107

Manufacturer & custom fabricator of lightweight, hand-cast, natural-limestone ornament: columns & capitals, cornices, balustrades, moldings/trim, molded panels, domes, fireplaces, garden temples, ruins & obelisks; custom-mold capabilities.

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: fireplace tools, screens & grates; wine cellar gates, doors & cabinets; stairs, railings, balusters, gates, signage, gazebos, canopies & more; many metals & finishes.
Write in No. 229

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
Write in No. 8300

Old Fashioned Milk Paint Co., The
978-448-6336; Fax: 978-448-2754
www.milkpaint.com
Groton, MA 01450

Manufacturer of milk paint: 16 colors, including barn red, mustard, Lexington green, Federal blue, oyster white & pitch black; add water & mix to desired consistency; for use as wash, full-cover coat or for stenciling.
Write in No. 5880



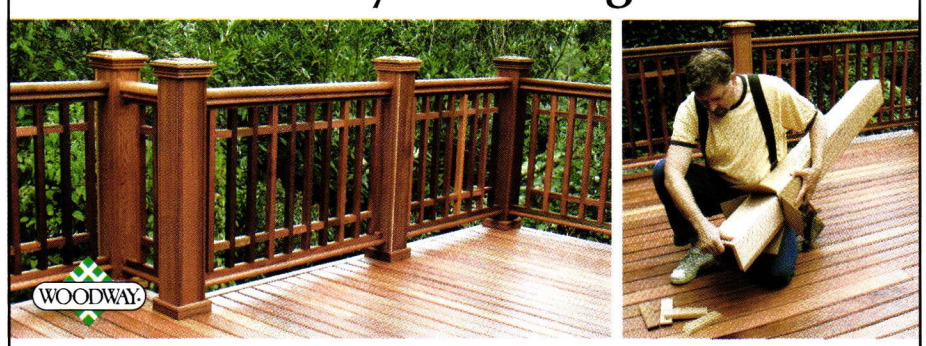
Royal Corinthian manufactured the polymer-resin architectural columns and balusters on the exterior of this residence.

Royal Corinthian
888-265-8661; Fax: 630-876-3098
www.royalcorinthian.com
West Chicago, IL 60185

Manufacturer & distributor of polymer columns, balusters & railings: fencing, pilasters & balustrade systems; simulated slate roofing made of polyester resin & marble dust.
Write in No. 76

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- 40", 47" and 95" lengths
- Fully assembled and individually cartoned with base molding included (95" ships unassembled)
- Solid construction and joinery with waterproof adhesive
- Quick shim system makes it easy to correct out-of-plumb and misaligned posts

For pricing and purchasing information: woodway@lwocorp.com or 800-459-8718
See our installation video at www.woodwayproducts.com

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Denver, CO 80205
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nicecolors@colorpeople.com

WRITE IN NO. 5470

Sepp Leaf Products, Inc.
800-971-7377; Fax: 212-725-0308
www.seppleaf.com
New York, NY 10016

Distributor of gilding & decorative-painting materials: gold, silver & metal leaf; gilding tools; Kolcaustico Venetian plaster, surface knives, Mixol Universal Tints, Liberon Black Bison paste waxes & wood finishing products & more.
Write in No. 2880

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & more.
Write in No. 7120



The Wood Factory designed and manufactured the posts, spindles, newels, railings, gable details, drops, appliqués and shingles on this residence in Houston, TX.

Triple-S Chemical
323-261-7301; Fax: 323-261-5567
www.ssschemical.com
Los Angeles, CA 90023

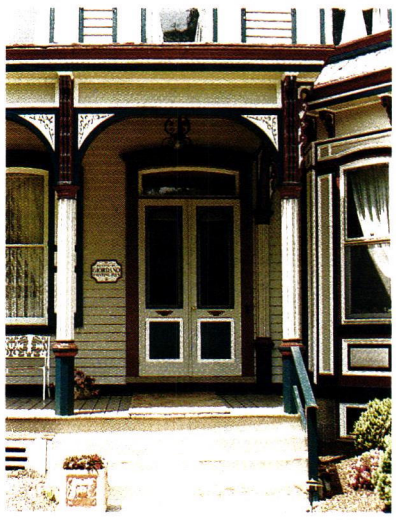
Manufacturer of patinas & antiquing solutions for coloring copper, brass, bronze, steel & iron: green verde for patinating copper, brass & bronze; for gutters, metal roofing & more.
Write in No. 1290

Turnings Unlimited
800-797-8757; Fax: 937-845-0230
www.turningsunlimited.com
New Carlisle, OH 45344

Manufacturer of porch & stair parts: balusters, newels & turnings; new & exact detail reproduction of any part, picture or design; fluted, spiral & rope designs; hand carving & CNC routing of flat, curved & 3-D parts.
Write in No. 327

Victoriana East
856-910-1887; Fax: 856-910-1884
www.victorianaeast.com
Merchantville, NJ 08109

Manufacturer & restorer of Victorian wood elements: benches, custom lattice, porch parts & garage doors; screen & storm doors & windows & screen/storm combinations; mailboxes, gate hardware, balustrades & railings.
Write in No. 1101



In addition to its line of storm doors, Victoriana East custom manufactures wood porch parts.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding & more; duplication from samples or drawings.
Write in No. 520



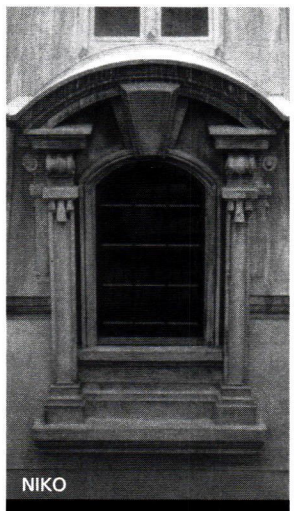
This stamped-sheet-metal cornice was fabricated by W.F. Norman.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: gates, railings, doors, lighting, fencing, gazebos, signage, hardware & more; cast & wrought bronze, aluminum, iron & steel; CAD services & consulting; since 1940.
Write in No. 1223

Wilbur, Frederick – Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
Write in No. 1650

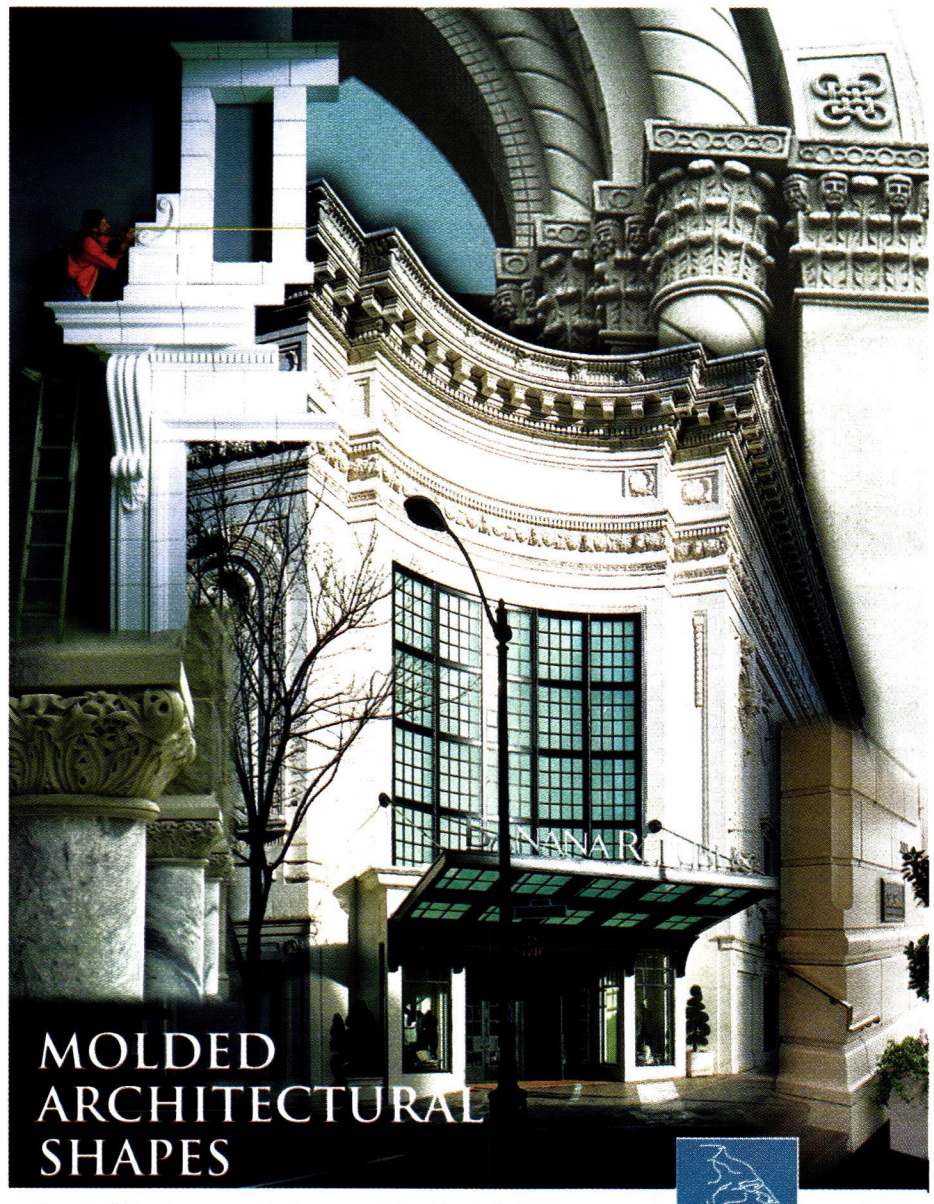


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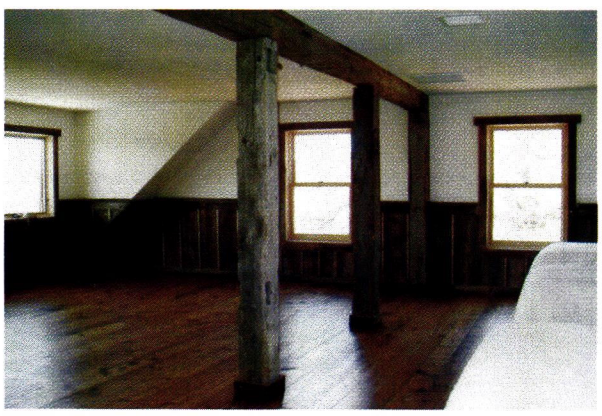
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American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

Authentic Joinery & Millwork, LLC
404-841-4818; Fax: 404-841-4819
www.ajm-llc.com
Atlanta, GA 30327

Importer of traditional building products from select European workshops: large choice of authentically styled wood windows, doors, shutters, paneling & parquet flooring; custom designed & fabricated direct from the manufacturer.
Write in No. 1507



Antique flooring, beams, barn-wood trim and wainscoting were supplied by Carlson's Barnwood for this new home in Arizona.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber & flooring & paneling in pine & oak.
Write in No. 2744



Champlain Stone used South Bay quartzite flagging for the flooring in this residence.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, flooring, step slabs, retaining walls, fireplaces, fountains & more.
Write in No. 4270

Chestnut Woodworking & Antique Flooring
860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Manufacturer & custom fabricator of flooring: antique chestnut, oak, pine & heart pine; wide board, strip & random width; custom furniture in antique oak & chestnut; kitchen cabinets, wooden stair treads & moldings.
Call for more information.



Hickory flooring, shown here interlocked with tile, is available from Conklin's Authentic Barnwood.

Conklin's Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

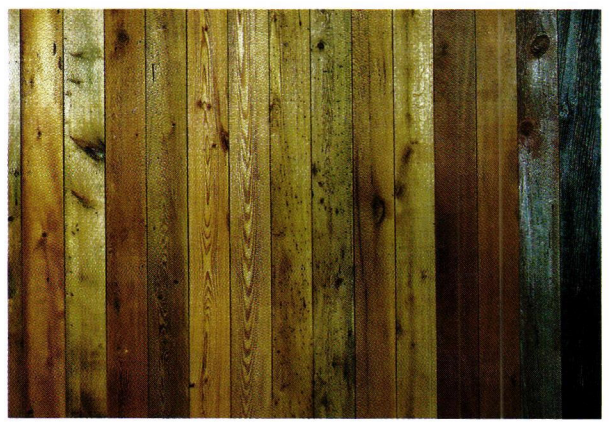
Wholesale distributor of antique barn wood & hand-hewn beams: wide-board, strip & random-width flooring; white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds.
Write in No. 578



Contour Parquet supplied the parquet flooring for this Bordeaux dining room.

Contour Parquet Inc.
845-896-3162; Fax: Upon request
www.antiqueparquet.com
Fishkill, NY 12524

Manufacturer of reproduction antique paneling, flooring panels & planks with a hand-carved contoured surface: unfinished or with an antiqued hand-rubbed finish; wide-board & parquet flooring; new oak, pine, cherry, maple & walnut.
Call for more information.



Country Road Associates produces handcrafted flooring, as well as cabinetry and furniture, from 19th-century reclaimed white pine, hemlock, oak, heart pine, chestnut, cherry and walnut.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.
Write in No. 7480



Craftsman Lumber manufactured this wide-plank red pine flooring, which was dried and machined on site.

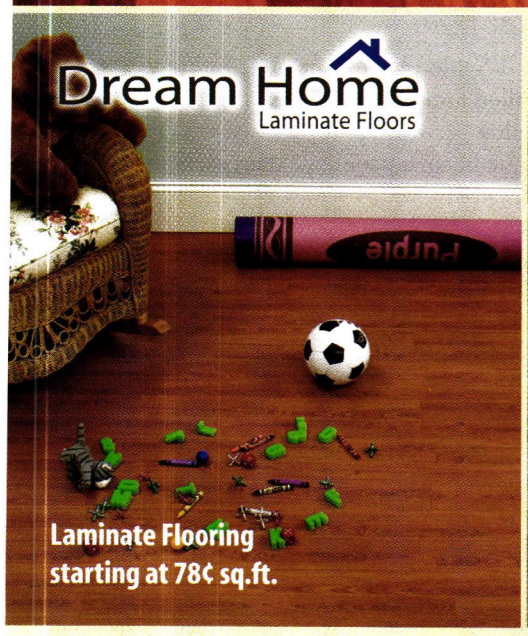
Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
Write in No. 4320

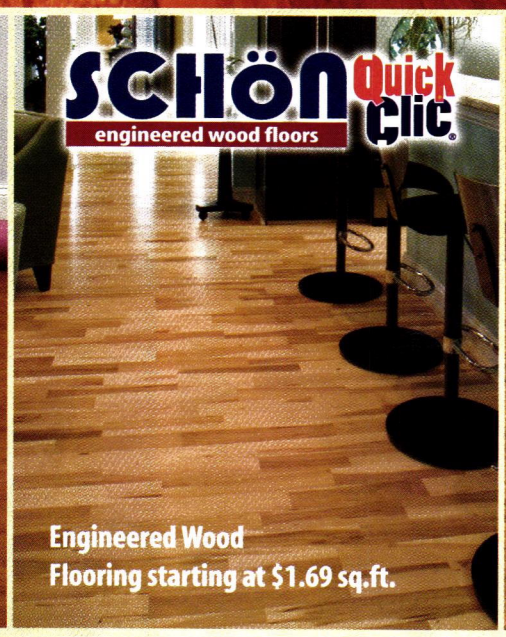
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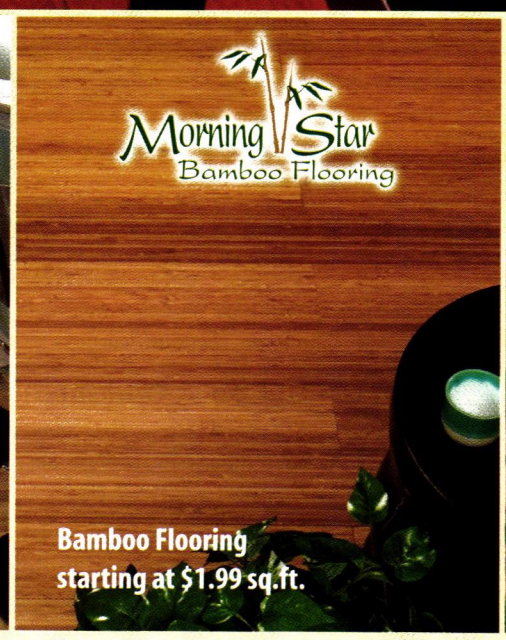
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Foster Wood Products Inc.
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers.
Write in No. 124

Hull Forest Products
800-353-3331; Fax: 860-974-2963
www.hullforest.com
Pomfret Center, CT 06259

Harvester, manufacturer & distributor of wide-plank flooring & paneling: from 3-20 in. wide; timber-frame stock; New England/Appalachian species kiln dried in three grades; short lead time; pricing online.
Write in No. 261

Junckers Hardwood, Inc.
800-878-9663; Fax: 714-777-6436
www.junckershardwood.com
Anaheim, CA 92807

Manufacturer of prefinished solid-hardwood flooring: maple, beech, cherry, red & white oak, teak, mahogany, white oak-sable & other domestic & exotic species; planks are 9/16 in. thick, 5/32 to 11/32 in. wide & 6 or 7 ft. long.

Lignomat USA, Ltd.
800-227-2105; Fax: 503-255-1430
www.lignomat.com
Portland, OR 97230

Manufacturer of hand-held wood-moisture meters: with or without pins; in-line moisture detector for wood-flooring manufacturers; wireless detectors for temperature, relative humidity & wood moisture.
Write in No. 1120

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.
Write in No. 5390



Limestone Concept reclaimed these 8x14-in. French parefeuilles and installed them as floor tile.

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

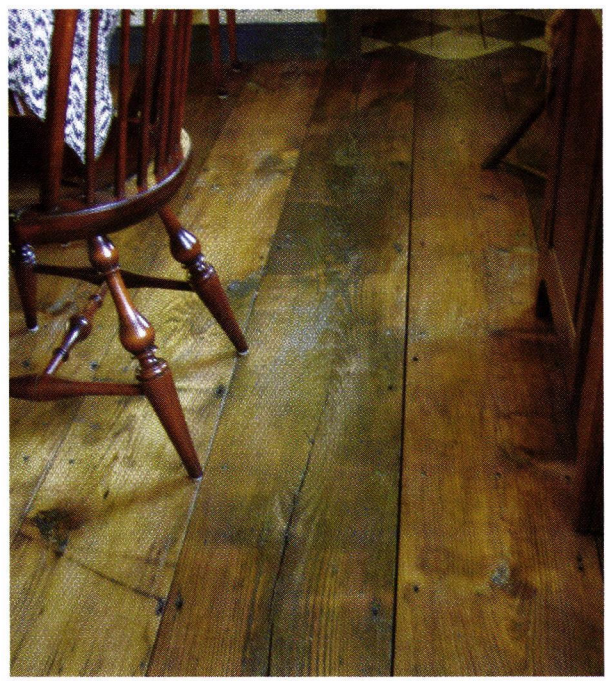
Supplier of antique wide-plank flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms.
Write in No. 1148



This Sheppard's Oak antique flooring by Longwood was produced from barn siding, and is complete with character knots and nail holes.

Lumber Liquidators, Inc.
757-259-7267; Fax: 757-259-7292
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; 75 locations nationwide.
Write in No. 1261



Old Wood Workshop produced this reclaimed, hand-planed, antique chestnut flooring.

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657

Reliance Specialty Building Products
800-697-4705; Fax: 509-466-8833
www.reliancesbp.com
Spokane, WA 99228

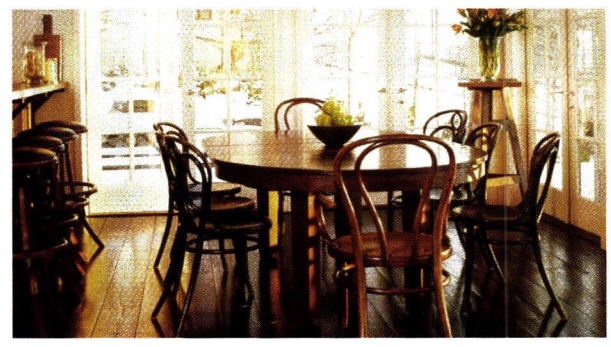
Manufacturer of custom-cut timbers: from 3x4 to 24x36 in.; Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen & birch.
Write in No. 1211

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, furniture legs, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

Sutherland Welles Ltd.
800-322-1245; Fax: 802-635-2722
www.tungoilfinish.com
North Hyde Park, VT 05665

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina; easy to apply & maintain; extensive technical support.
Write in No. 1227



Sutherland Welles manufactures polymerized tung-oil finishes that create a hand-rubbed old-world patina on new wood or restore aged surfaces.

T. Morton & Co.
262-551-5513; Fax: 262-551-8693
www.tmorton.com
Kenosha, WI 53141

Supplier of hardwood flooring: birch, bubinga, Brazilian cherry, birdseye maple, white oak, heart pine, walnut & others; custom colors & finishes.
Write in No. 1471

The Woods Co.
888-548-7609; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; paneling, stair parts, wainscoting, molding & more.
Write in No. 6



This antique oak Old Original-grade flooring was provided by The Woods Co.

What It's Worth, Inc.
512-328-8837; Fax: Same as phone
www.wiwpine.com
Austin, TX 78716

Manufacturer of antique longleaf pine flooring & beams: flawless quartersawn flooring; rustic-grade Old Reveal, which displays old saw-kerf marks.
Write in No. 1442

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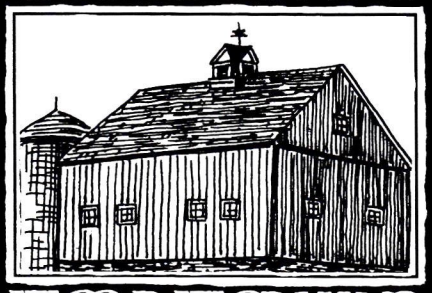
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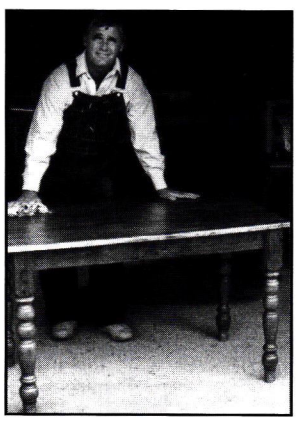
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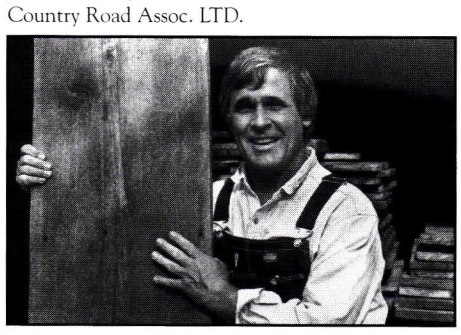
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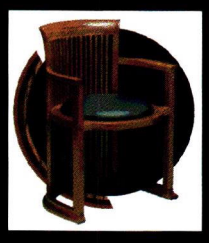
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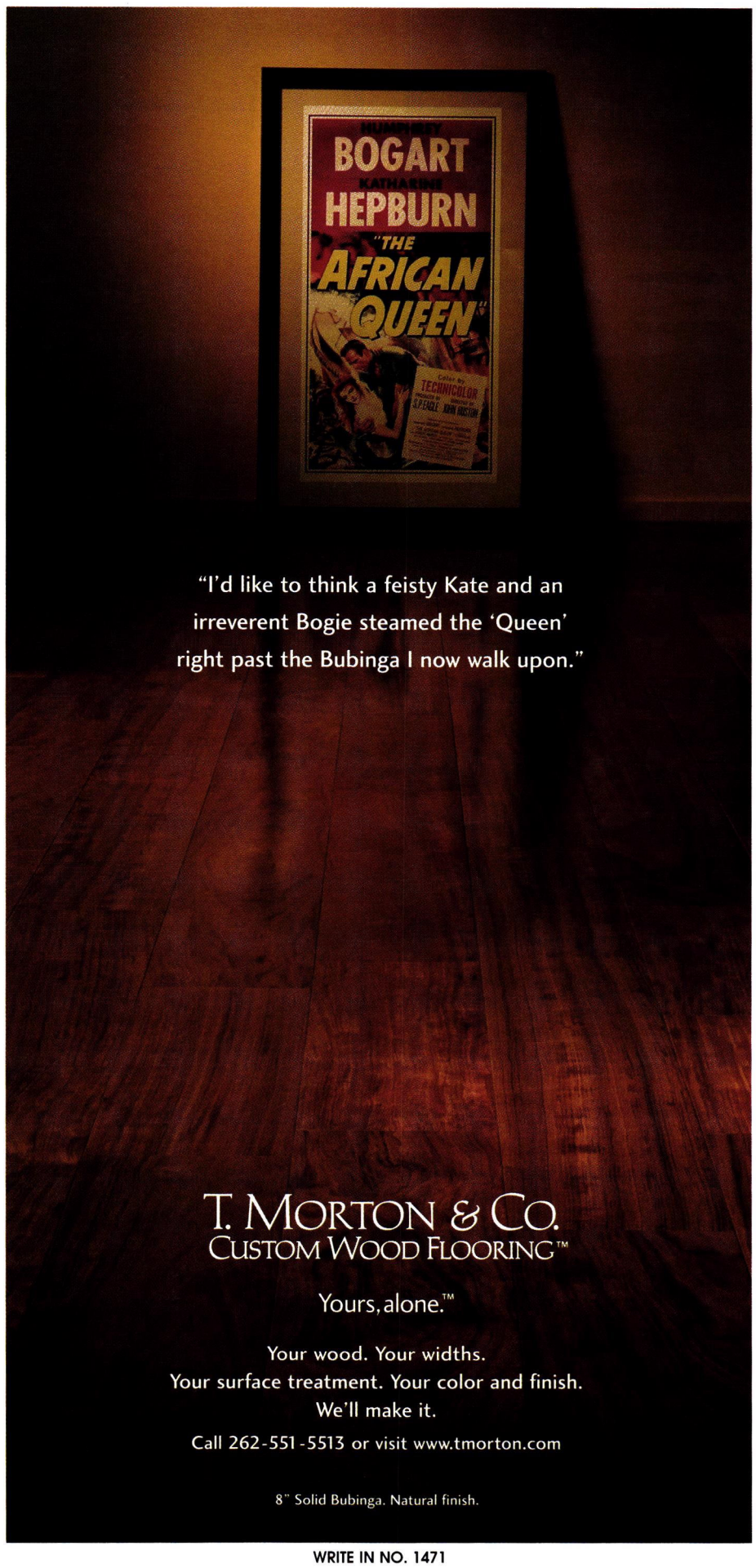
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Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767



Handcrafted brass detailing over etched copper highlights this mailbox from Directions for Home & Garden; it is available in two sizes.

Directions for Home & Garden
866-428-7652; Fax: 203-748-4875
www.directionshg.com
Danbury, CT 06810

Manufacturer of handcrafted weathervanes & cupolas: full-bodied weathervanes in copper; wood & vinyl windowed & louvered cupolas; finials, leader heads & gazebos; sundials & mailboxes; installations.



This bench from DuMor features cast-iron end supports, stainless-steel fasteners and a polyester powder finish.

DuMor, Inc.
800-598-4018; Fax: 717-436-9839
www.dumor.com
Mifflintown, PA 17059

Supplier of benches, trash receptacles, planters, urns & tables: since 1984.

EJMcopper Inc.
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www.ejmcopper.com
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Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
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The Iris gate, featuring forged leaves and flowers, was custom fabricated by Fine Architectural Metalsmiths.

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www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.



Florentine Craftsmen cast this 27x25-in. fountain, Skipper with Jug on Shell, in aluminum and lead.

Garden Arches
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Designer & manufacturer of hand-built arbors & trellis: cedar, copper & hand-forged iron; stock & custom projects.

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Custom fabricator of fine & architectural sculpture: architectural details, capitals, fountains & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & field work; 30 years of experience.
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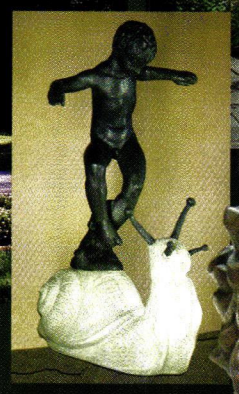


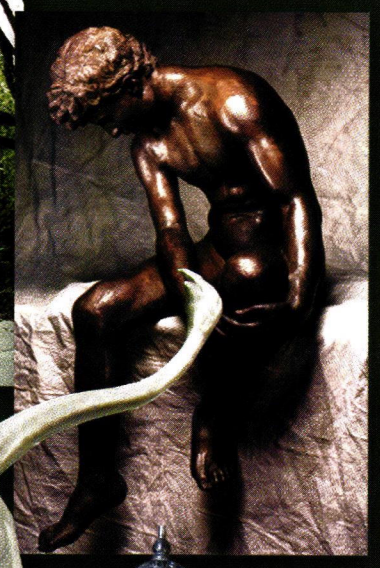
The four-tiered Lotus Bud fountain is one of many outdoor decorative elements fabricated by Haddonstone.

Parks and Gardens









FOUNTA

PLANTERS AND UR

ORNAMENT

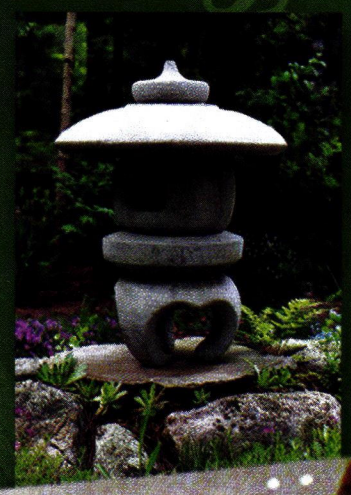
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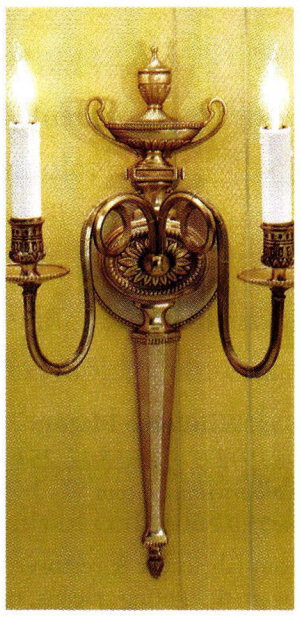
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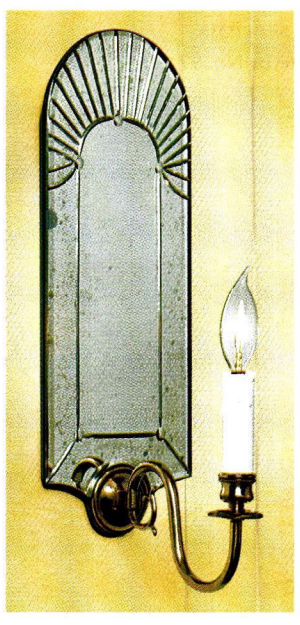




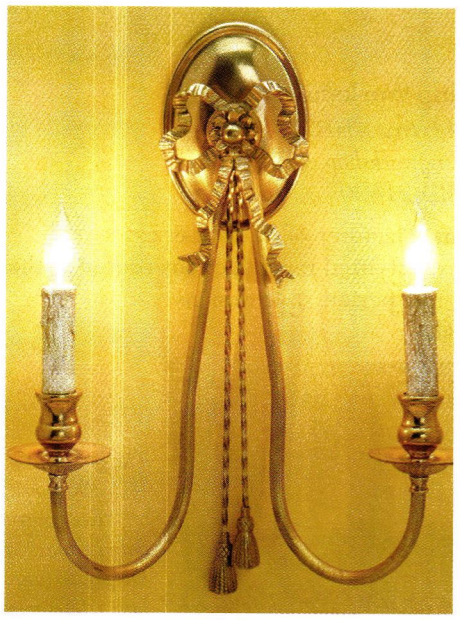




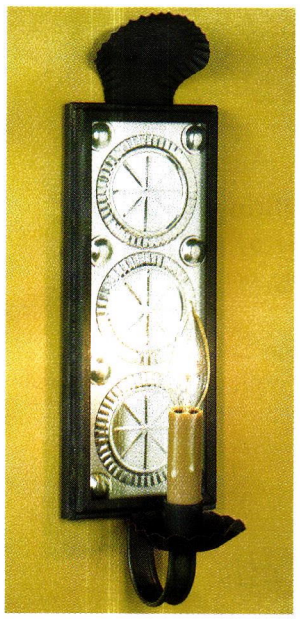


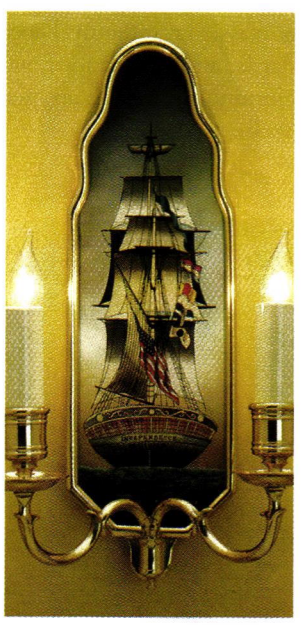


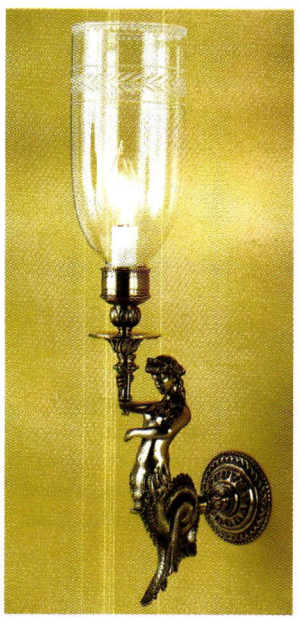
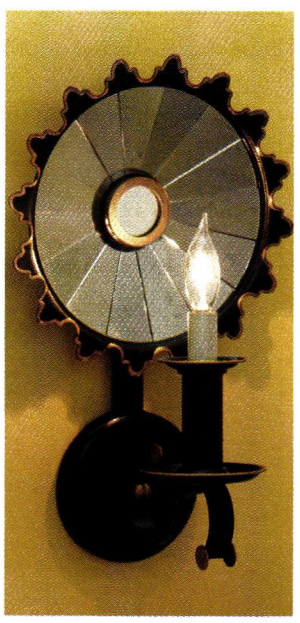
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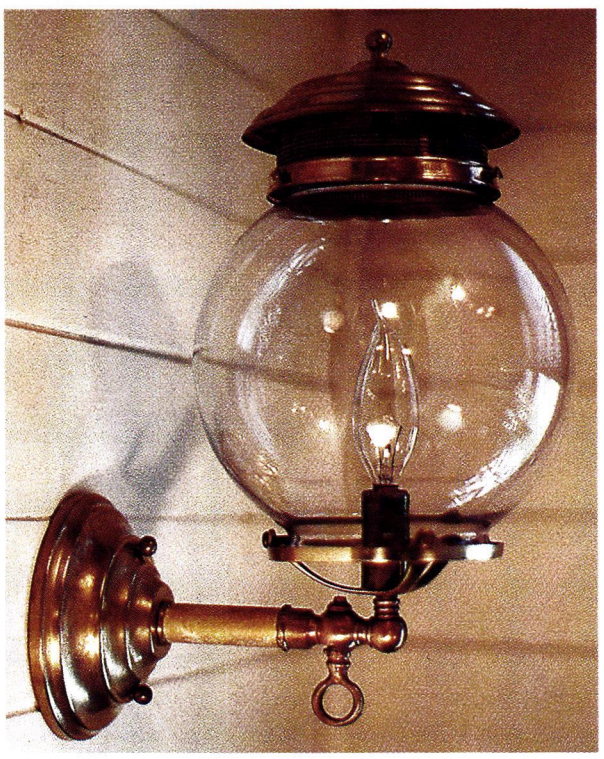


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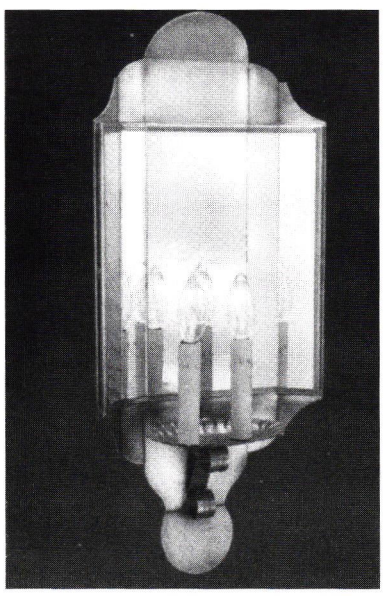
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Craftsmen Hardware fabricated this five-lantern chandelier.

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Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, lever handles & drapery hardware.
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Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial; original period-style designs.
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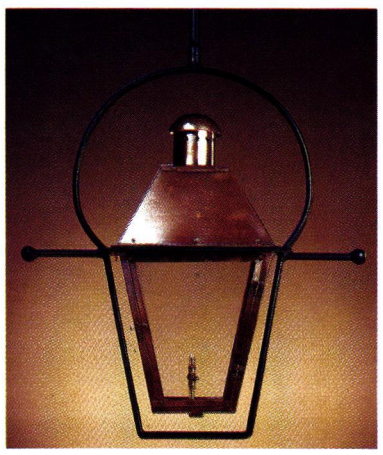
The model #C-200 double-cone chandelier from Deep Landing has a 14-in.-tall center.

Distinguished Home Lighting, Ltd.
718-261-6090; Fax: 718-261-6190
www.distinguishedhomelighting.com
Forest Hills, NY 11375

Supplier of lighting: European cast-brass exterior lanterns; gas & electric; for wall, ceiling, post & column mounting.
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Faubourg Lighting, Inc.
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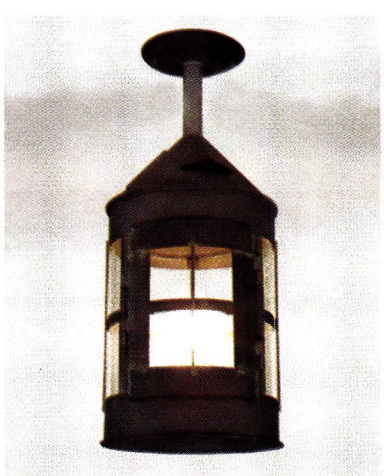
Designer & fabricator of historical gas & electric lighting fixtures handcrafted in copper: building-mounted sconces, porch lighting & electrically lit lanterns; automatic gas ignition; Colonial & Classical; custom work.
Write in No. 424



This period-style exterior gas fixture from Faubourg features a copper dome top and a full yoke.

Federalist, The
203-625-4727; Fax: 203-629-8775
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The Massachusetts Ship lantern from The Federalist measures 18½ in. tall and 7⅞ in dia.

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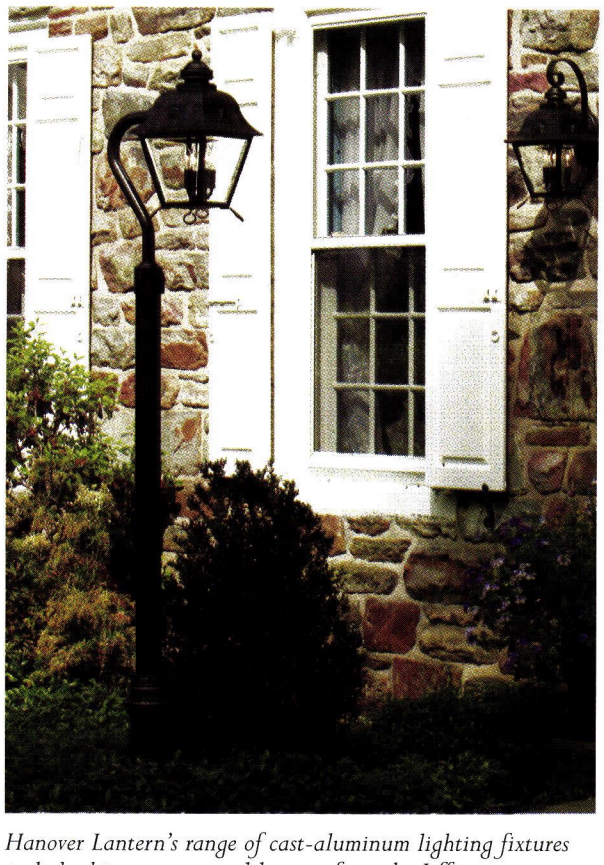
When creating this reproduction of a McKim, Mead &White design, Fine Architectural Metalsmiths scaled it to 150% to bring the diameter to 36 in.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
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Manufacturer of handmade period hardware: furniture, door, window & builders hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
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717-632-6464; Fax: 717-632-1903
www.hanoverlantern.com
Hanover, PA 17331

Designer & manufacturer of cast-aluminum lighting fixtures, poles, bollards, mailboxes & accessories.



Hanover Lantern's range of cast-aluminum lighting fixtures include this post-mounted lantern from the Jefferson Signature series.



Historical Arts & Casting custom fabricated this cast-metal lantern.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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Millbrook, AL 36054

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Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
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Tulsa, OK 74133

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Interior and exterior whiteheart malleable-iron lanterns manufactured by hand in England are available from Maguire Iron.

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Richmond, CA 94801

Supplier of traditional lamps, lanterns & sconces for interior & exterior applications: electric bell pushes, pulls & cranks; door, cabinet, furniture, window, gate & mailbox hardware: knobs & levers with compatible locks of various backsets & functions.
Write in No. 7600

Mica Lamp Co.
818-241-7227; Fax: 818-241-5439
www.micalamps.com
Glendale, CA 91203

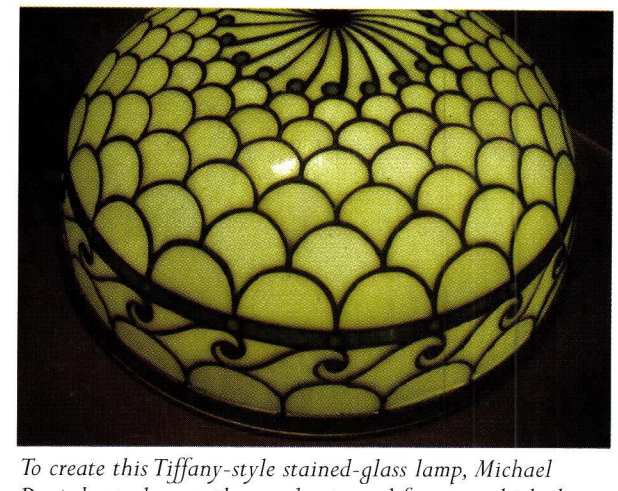
Manufacturer of handcrafted lighting fixtures: table & floor lamps, chandeliers, pendants, ceiling fixtures, sconces & lanterns; solid copper & mica & hand-forged iron & mica; Arts & Crafts & Spanish Revival styles.
Write in No. 464



This wall sconce features a vintage-style Mini Mica Shade from Mica Lamp; shades come in three sizes.

Michael Davis Stained Glass
718-383-3712; Fax: Same as phone
www.michaeldavisstainedglass.com
Long Island City, NY 11101

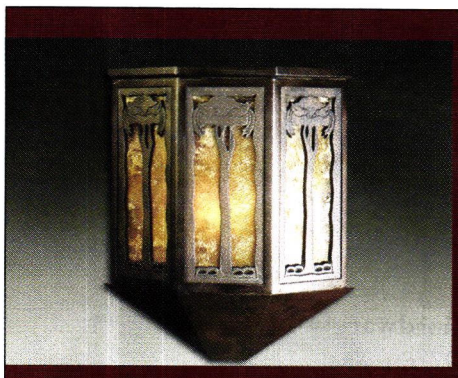
Art-glass studio: vases, stained-glass windows & lighting; blown commissions & replications; cast- & stained-glass restoration; architectural installations & consultations.

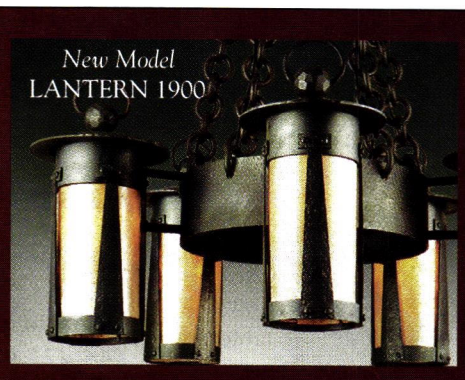


To create this Tiffany-style stained-glass lamp, Michael Davis bent glass on the wooden turned form on which the lamp was built.

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

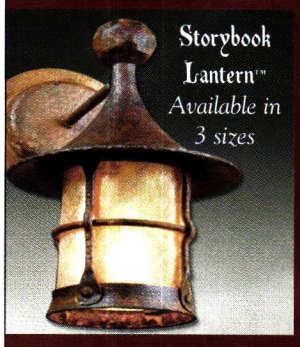
Manufacturer of interior & exterior historically inspired lighting fixtures: collection of more than 800 fixtures; 15 glass options, 2 mica choices & 15 hand-applied finish options.
Write in No. 8068

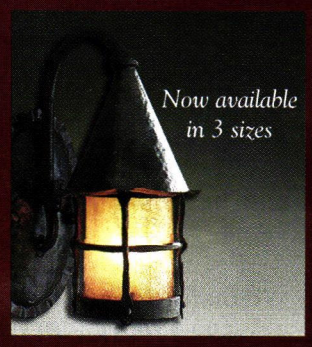








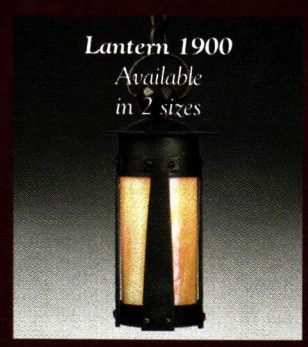


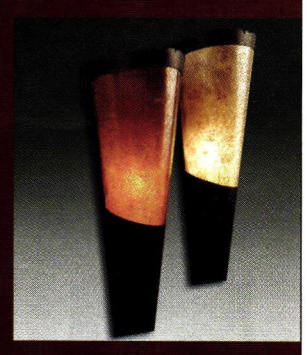


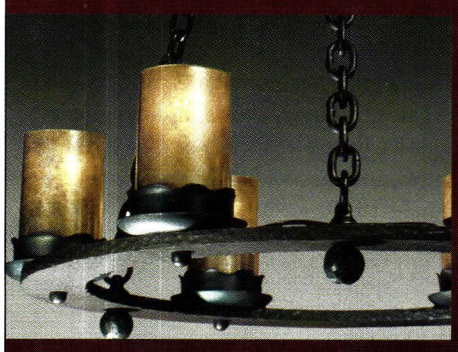
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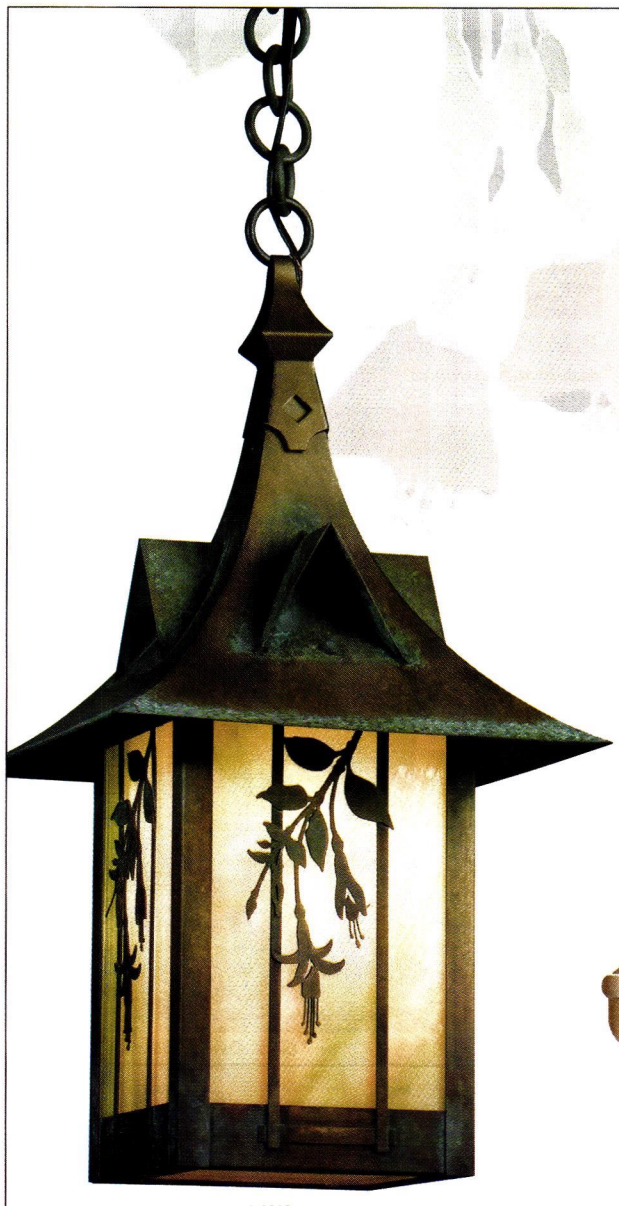
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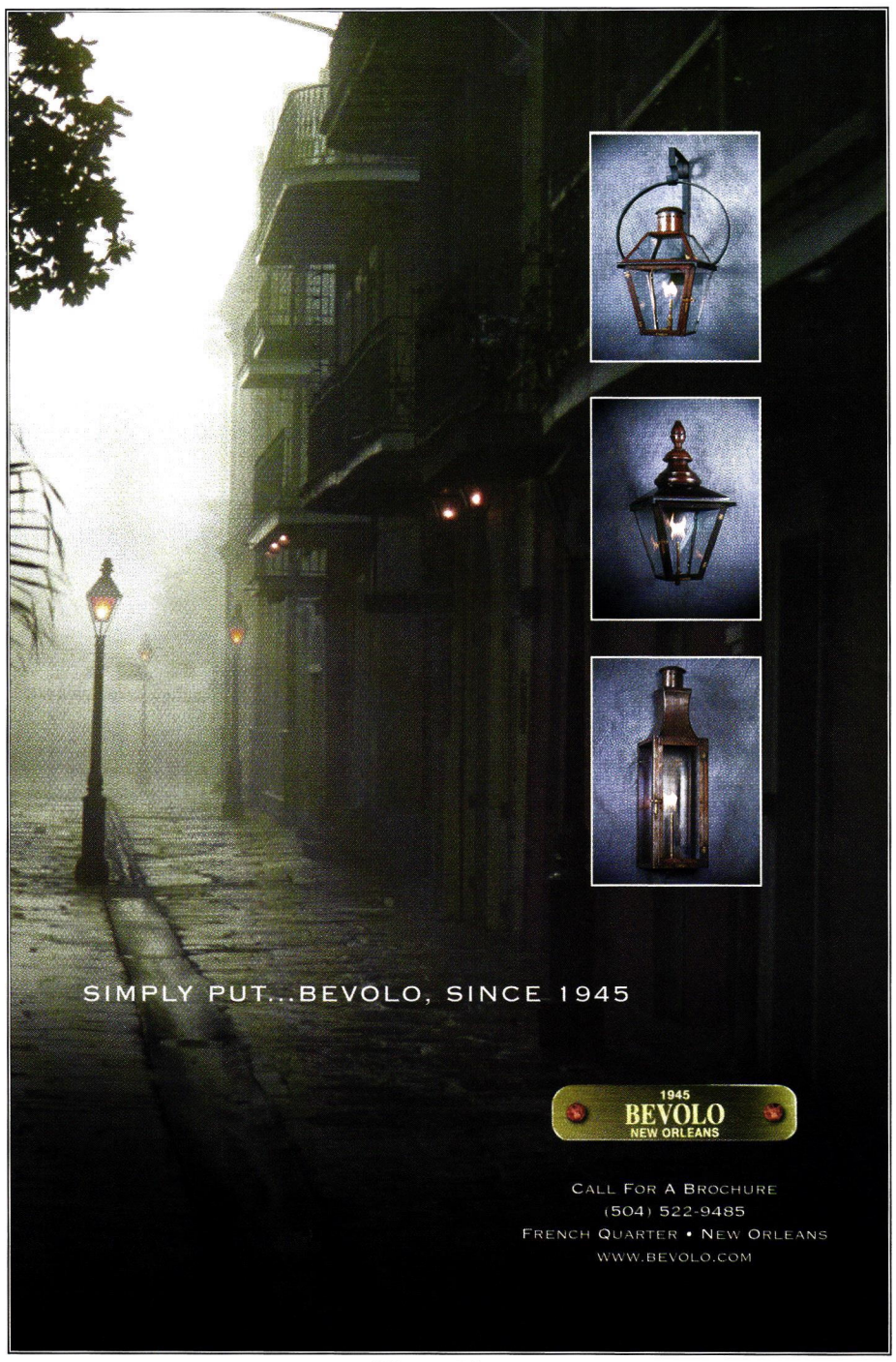
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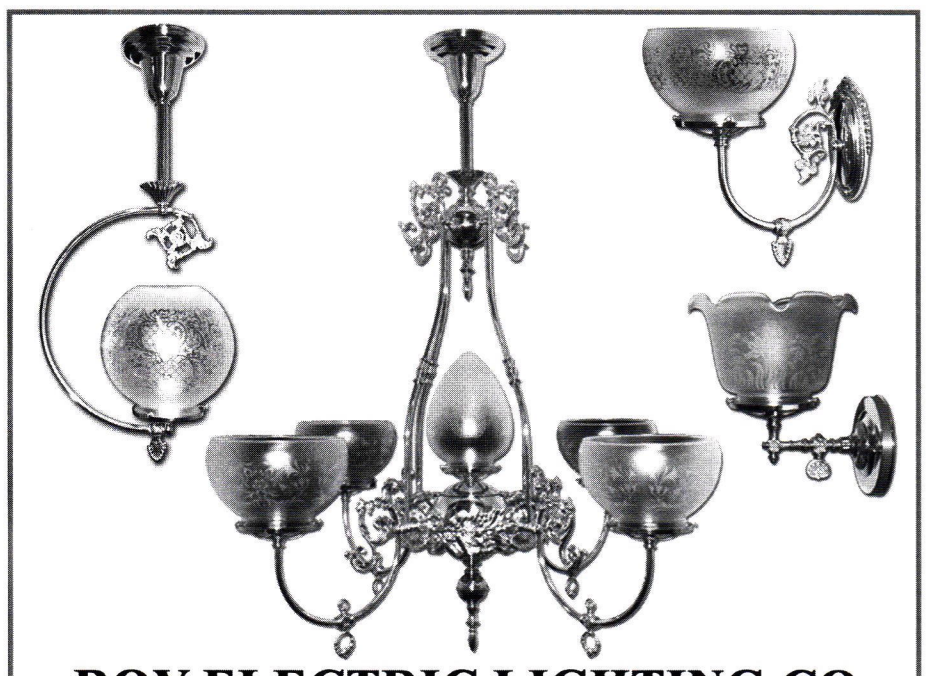


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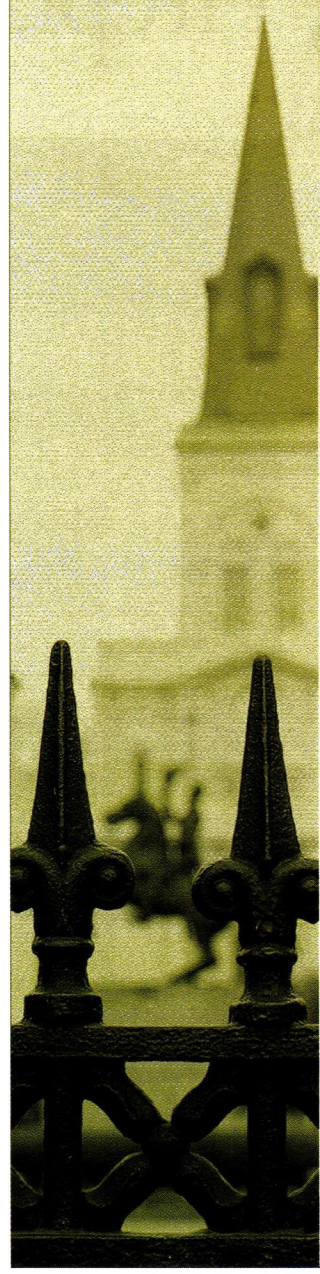
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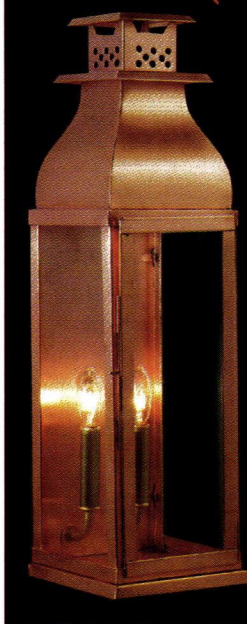


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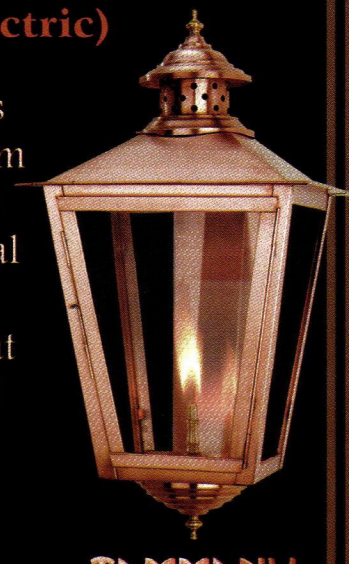
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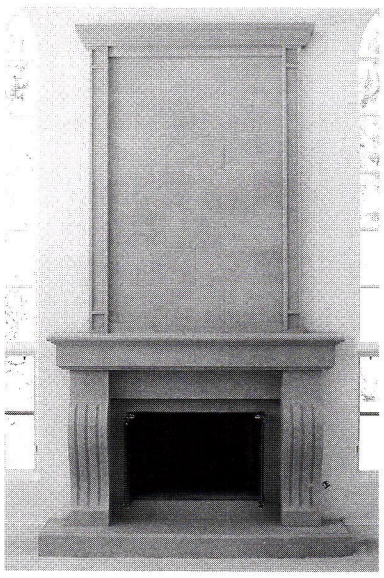
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Mantels, Fireplaces & Chimneys

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www.aandmvictorian.com
South El Monte, CA 91733

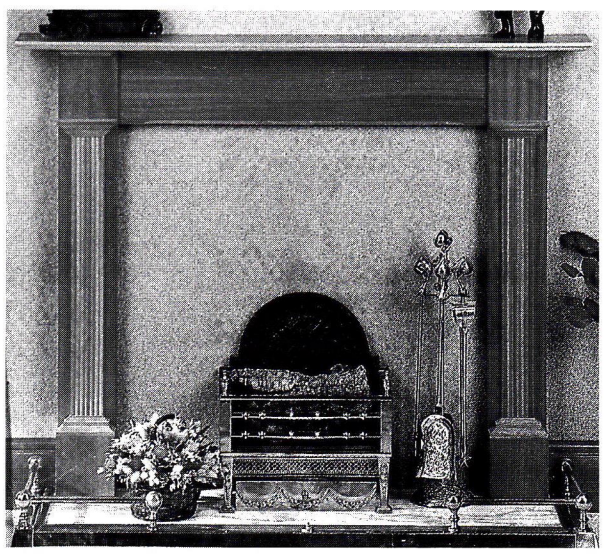
Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
Call for more information.



A&M Victorian designed this cast-stone mantel and overmantel.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
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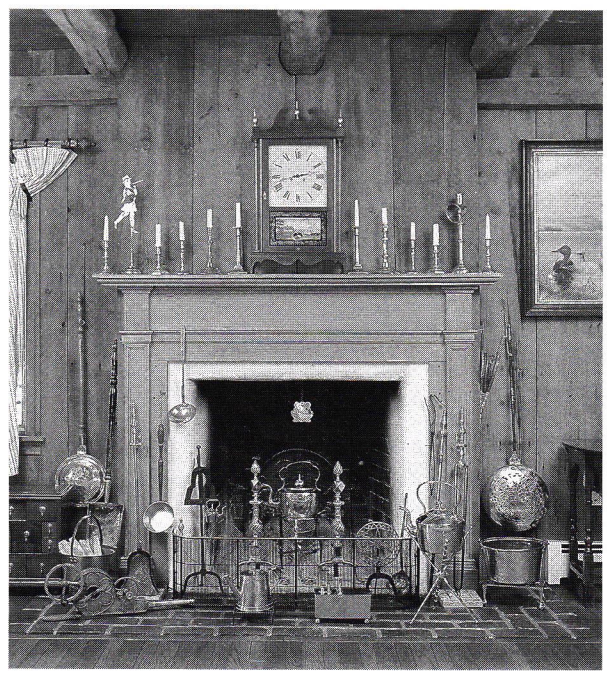
Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008



Oak fireplace surrounds are available from Outwater in various styles.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace tools; restoration services.
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Fireplace accessories available from Ball & Ball include andirons, fireplace tools, spitjacks, trammels and fire-tool stands and stones.

Balmer Architectural Mouldings
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www.balmer.com
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The fireplace surround and other interior molded ornament in this room were manufactured by Balmer.

Bella Dura Architectural Stone
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www.belladura.com
Baton Rouge, LA 70802

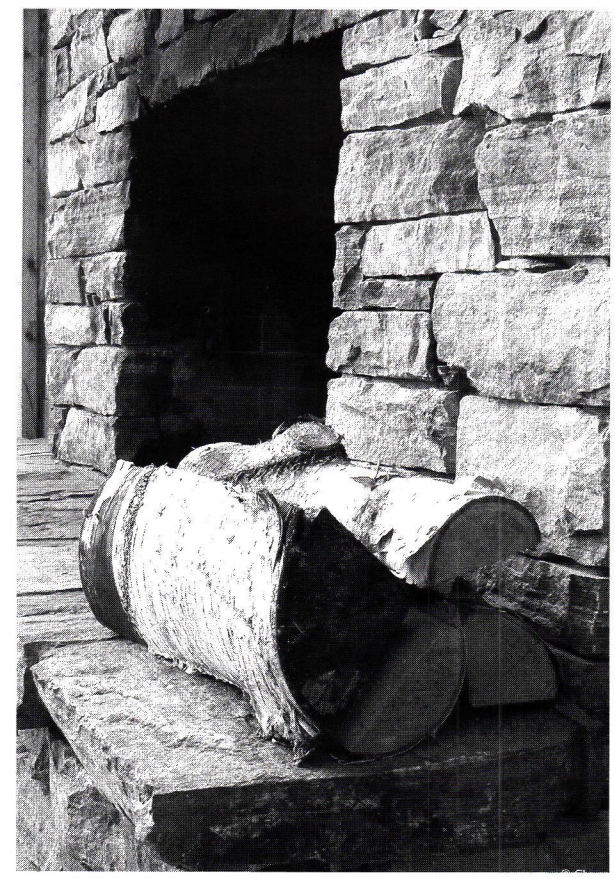
Fabricator of carved-stone elements: columns, capitals, balustrades, fountains, hand-carved mantels & more.
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Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
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Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, drops, stair parts, legs & corner posts in maple, cherry & red oak; custom carving in many woods per client specifications.
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Champlain Stone supplied the natural stone used to construct this fireplace.

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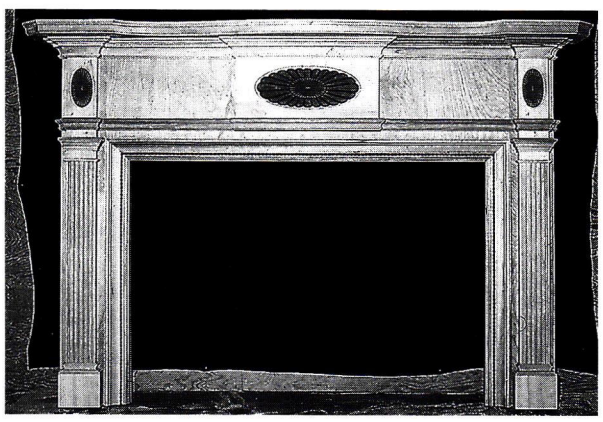
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www.isokern.net
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www.englishantiqueimports.com
Boone, NC 28607

Importer & distributor of architectural antiques: garden statuary, chimney pots, English Butlers' sinks & garden seating.
Write in No. 1277



Exhausto offers a line of chimney-top-mounted fans designed to assure proper draft for wood- and gas-burning fireplaces, stoves and ovens.

Exhausto, Inc.
770-587-3238; Fax: 770-587-4731
www.chimneyfans.com
Roswell, GA 30076

Manufacturer of chimney-top-mounted cast-aluminum fans: solves smoke problems in wood or gas fireplaces, stoves, furnaces & pizza ovens; can be mounted on any chimney; variable-speed motors.



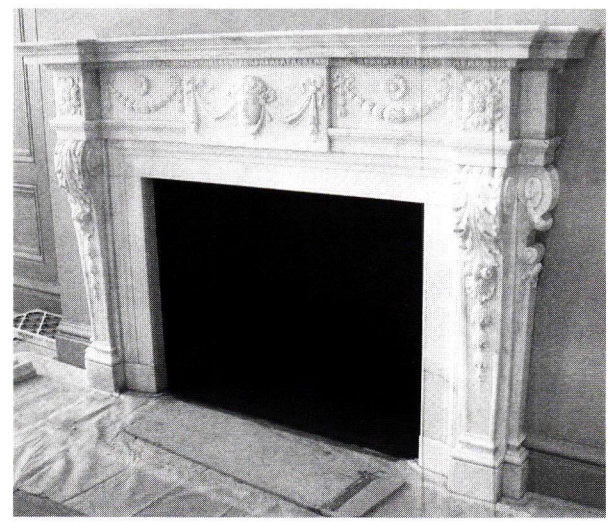
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www.forshaws.com
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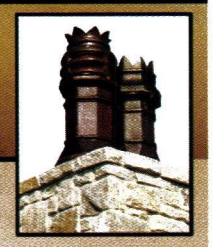
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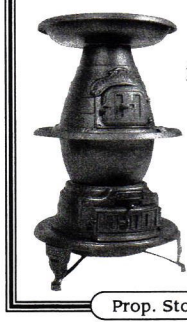
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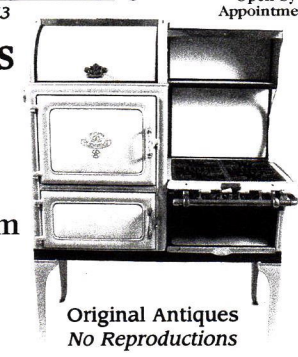
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Prop. Stove Black Richardson and his beautiful daughter, Sara, the Stove Princess



These Classically designed sculptures and mantel are available from Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; fountains; custom components; 200-p. catalog.
Write in No. 4020

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

Manufacturer of custom copper chimney pots: patina finish; UL-listed iron lanterns & other lighting fixtures; cast-stone fireplaces; supplier of African Moabi French Country-style cabinetry & Les Chateaux custom windows.
Write in No. 1379



Jack Arnold offers five styles of copper chimney pots measuring up to 3½ ft. tall; they are designed to prevent damage from the rain and animal infestation while improving draft.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from ⅜ to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

John F. Graney Metal Design, LLC
413-528-6744; Fax: 413-528-6749
www.graneymetaldesign.com
Great Barrington, MA 01230

Custom fabricator of forged metalwork in Classical & other styles: benches, gazebos, railings, gates, entryways, garden furniture & fireplace tools; gold-leaf & exotic finishes; design & installation service; historical restoration.
Write in No. 4840

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet, bath, shutter & fireplace hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog $5.
Call for more information.



These andirons were custom fabricated by Kayne & Son.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

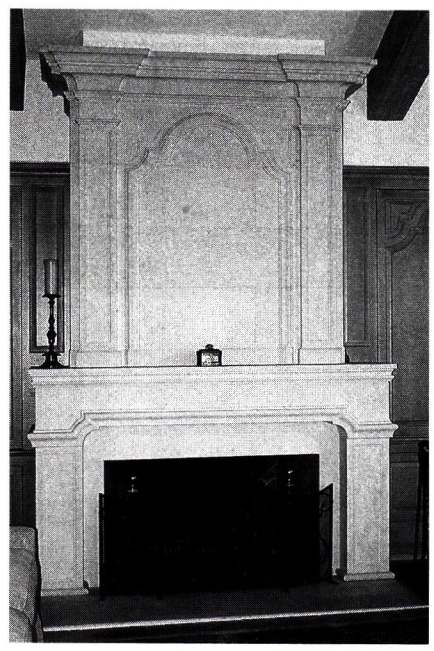
Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

Klitsas, Dimitrios – Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers, mantels & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.
Write in No. 5390



Limestone Concept designed and fabricated this mantel and overmantel.

Michael A. Dow – Woodcarver
207-363-7924; No fax
www.archcarving.com
York, ME 03909

Custom hand wood carver: architectural, ornamental & nautical elements; furniture, mantels, molding, capitals & signage; wood turnings; any style & wood; model making & antique carving restoration.
Call for more information.

Michaels and Giles
866-650-1858; No fax
www.michaelsandgiles.com
Bartlett, TN 38184

Manufacturer of carved-wood mantels: many styles.

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: fireplace tools, screens & grates; wine cellar gates, doors & cabinets; stairs, railings, balusters, gates, signage, gazebos, canopies & more; many metals & finishes.
Write in No. 229

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Old Smithy Shop
603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

Manufacturer of forged Early American to late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, strap hinges & door knockers; fireplace tools & more.
Write in No. 285

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657

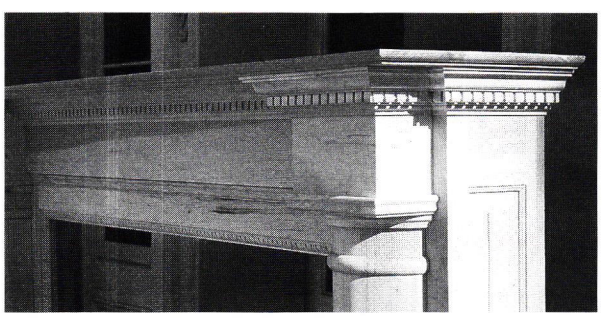
Sun Architectural Woodworks
207-625-7000; Fax: 207-625-4444
www.sunarchitecturalwood.com
West Baldwin, ME 04091

Custom designer & fabricator of residential historical millwork: doors & entrances, panel walls & wainscoting, fireplace façades, functional cabinets & libraries; interior & exterior doors; Palladian & double-hung windows; replacement sash.
Write in No. 2684 for entries; 619 for windows

Sun Architectural Woodworks

207-625-7000; Fax: 207-625-4444
www.sunarchitecturalwood.com
West Baldwin, ME 04091

Custom designer & fabricator of residential historical millwork: doors & entrances, panel walls & wainscoting, fireplace façades, functional cabinets & libraries; interior & exterior doors; Palladian & double-hung windows; replacement sash.
Write in No. 2684 for entries; 619 for windows



The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & more.
Write in No. 7120

White River Hardwoods-Woodworks

800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, Authentic Hand-Carved linden products & adornments for cabinetry & furniture in cherry & maple; lineals, finials, mantels & range hoods in stock.
Write in No. 1099



White River Hardwoods-Woodworks stocks a wide range of full-surround mantels and mantle shelves.

Wiemann Ironworks

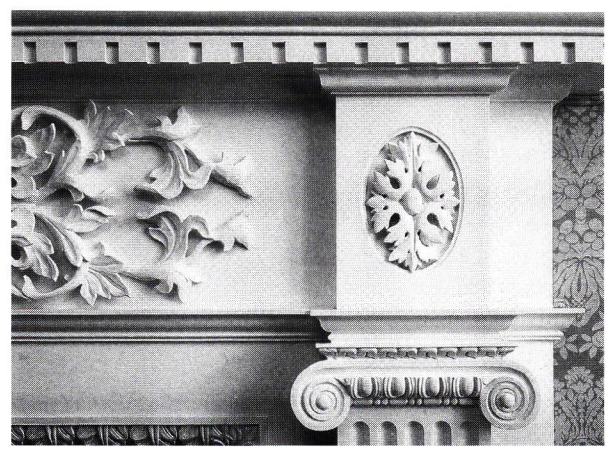
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: gates, railings, doors, lighting, fencing, gazebos, signage, hardware & more; cast & wrought bronze, aluminum, iron & steel; CAD services & consulting; since 1940.
Write in No. 1223

Wilbur, Frederick – Woodcarver

434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
Write in No. 1650



This traditionally styled mantel was carved by Frederick Wilbur to the client's specifications.

Woodline Co.

562-436-3771; Fax: 562-436-8891
www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: corbels, capitals, columns, balusters, newel posts, rosettes, mantels & more; many species; stock & custom designs.
Write in No. 5240

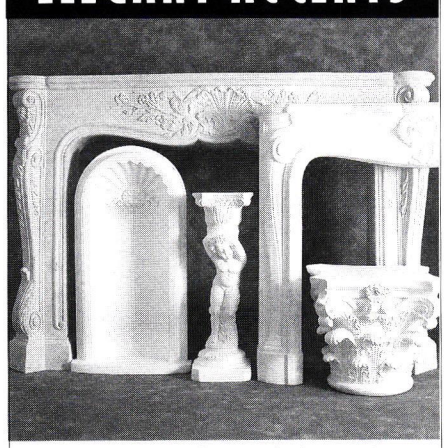
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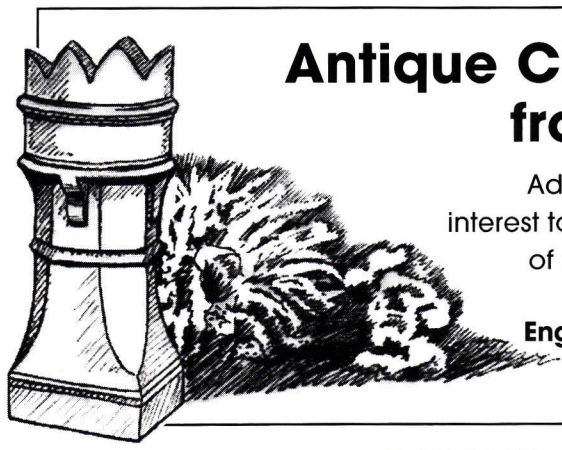


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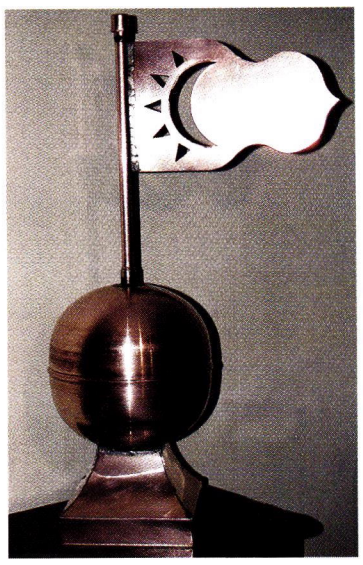


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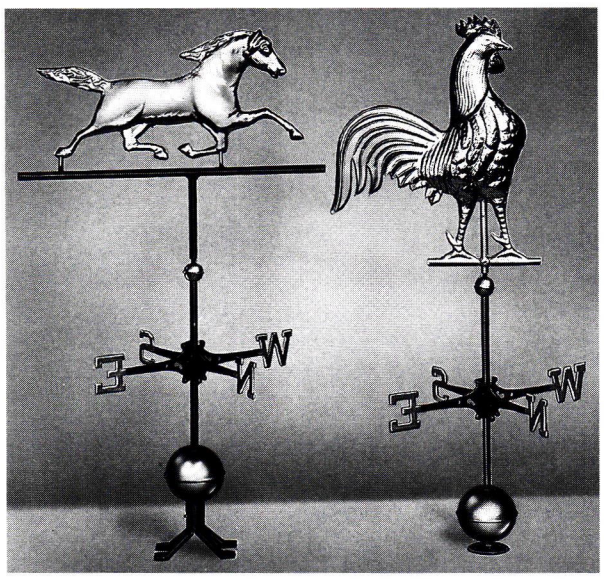
1118 Rock City Road, Rock City Falls, NY 12863
phone: 518-884-2814 fax: 518-885-4859
www.lesperancetileworks.com
WRITE IN NO. 8204



This keystone finial with tatra flag was manufactured by EJMcopper.

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588



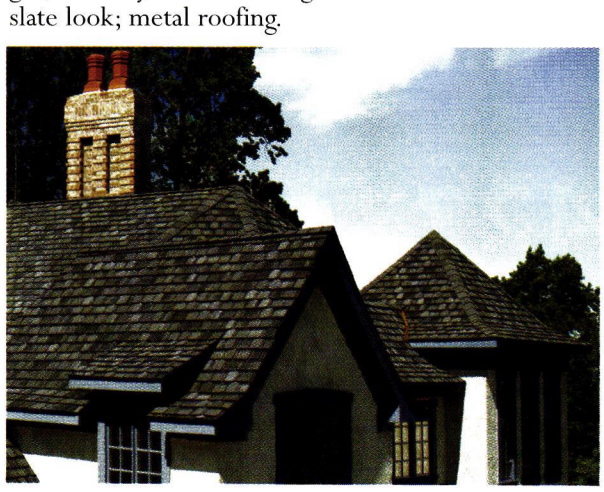
Florentine Craftsmen manufactures a wide variety of weathervanes, including these styles.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.

GAF Materials Corp.
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

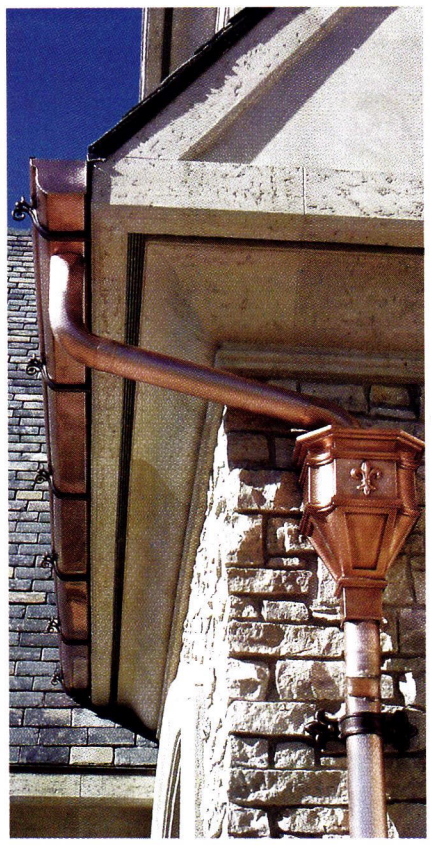
Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingle; Country Mansion shingle with natural-stone or slate look; metal roofing.



GAF supplied Camelot Premium Shingle in Olde Pewter for the roof of this house.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.
760-471-5114; No fax
www.hanscopper.com
San Marcos, CA 92079

Fabricator of copper sheet-metal roofing & ornament: horizontal-radius curved gutters, gutter hardware, stampings, gargoyles, leader heads, weathervanes, finials, cupolas, smooth downspout elbows, patented copper shingles & more.
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This copper gutter system, including a fleur-de-lis decorated leader head, was fabricated by Hans Liebscher.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, kitchen hoods & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet, bath, shutter & fireplace hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog $5.
Call for more information.

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of Classical garden ornament: wall & tiered fountains, Classical & Oriental statuary, park benches, birdbaths, topiary/arbors, sundials, finials & planters; cast stone, lead, copper & bronze; copper weathervanes.
Call for more information.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270



A copper top and thin louvers distinguish this custom cupola from others; it was fabricated by New Concept Louvers.

New Concept Louvers
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; dormer vents, leader heads, chimney caps, weathervanes, finials & spires.
Write in No. 1264

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.
Write in No. 8300



NIKO installed this batten-seam and flat-lock copper roof.

No 9 Studio UK
011-44-1769-540-471; Fax: 011-44-1769-540-864
www.no9uk.com
Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.
Write in No. 1321

Hans Liebscher Custom Copperworks

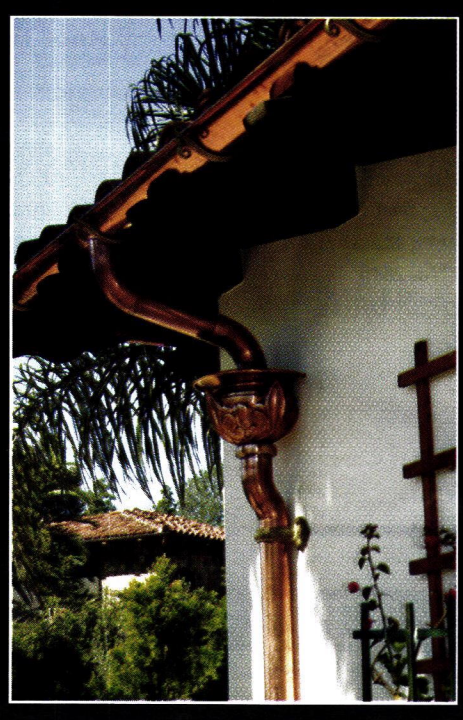




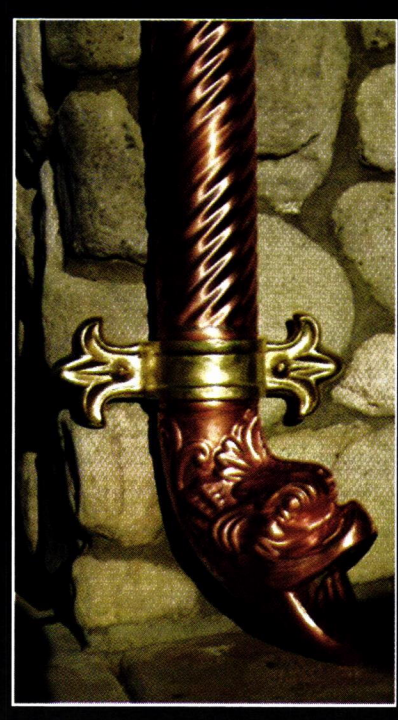
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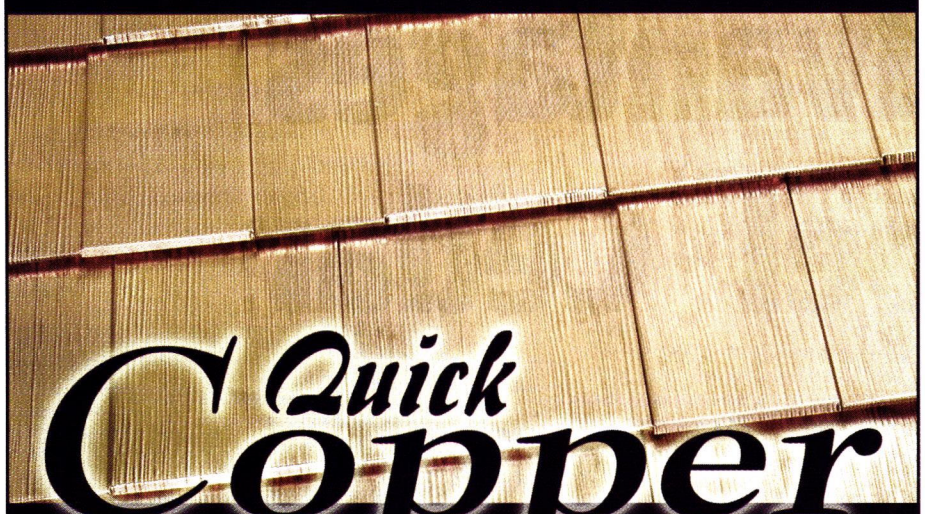
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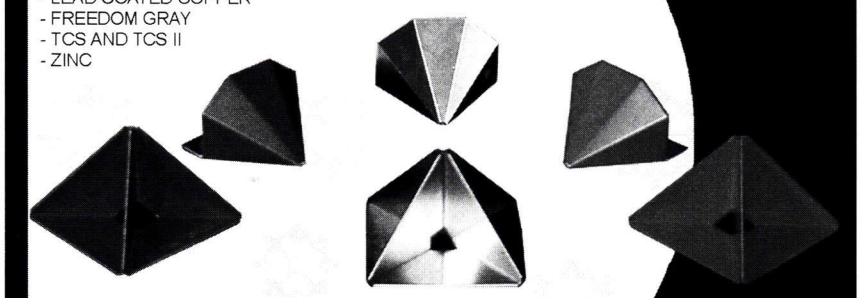
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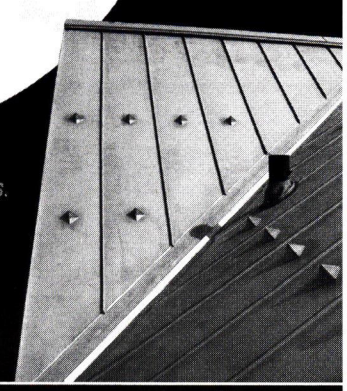
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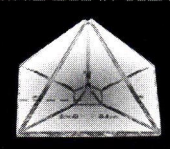
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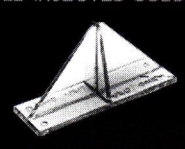
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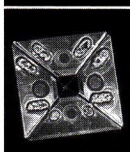
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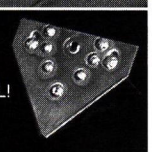
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Judging will be by a panel of distinguished design professionals selected by the editors of *Period Homes* and *Traditional Building*.

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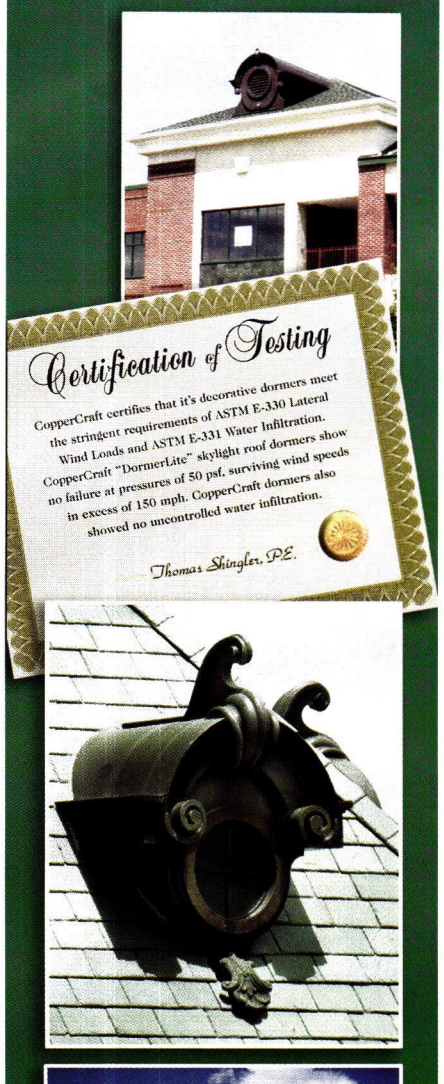
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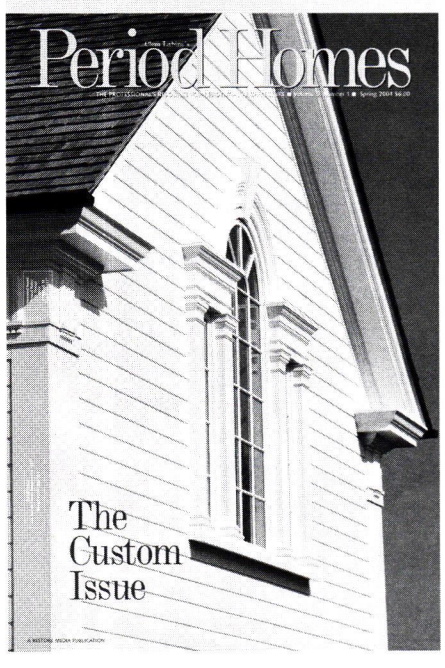
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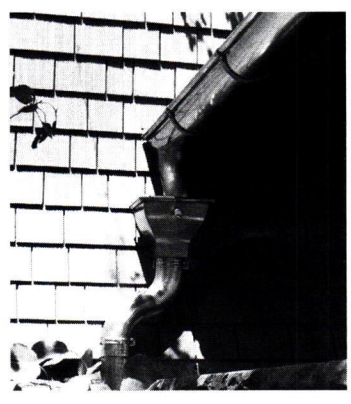
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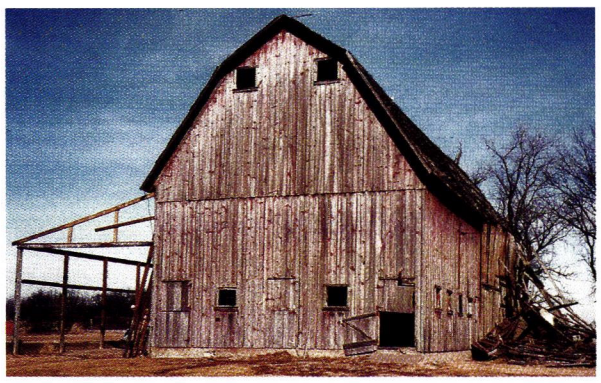
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Carlson's Barnwood Co.
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www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber & flooring & paneling in pine & oak.
Write in No. 2744



Recycled wood from Conklin's was used to create the skimmed barn-wood flooring, pole rafters, hewn ridge beams and mantels in this rustic family room.

Conklin's Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

Wholesale distributor of antique barn wood & hand-hewn beams: wide-board, strip & random-width flooring; white pine, chestnut, antique heart pine, pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds.
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Country Road Associates, Ltd.
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Millbrook, NY 12545

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Craftwright, Inc.
410-876-0999; Fax: Same as phone
www.craftwrighttimberframes.com
Westminster, MD 21157

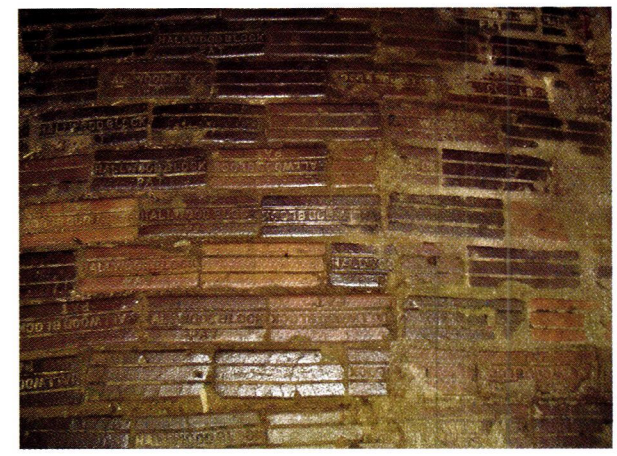
Manufacturer of custom, handcrafted timber-framed structures: traditional mortise-&-tenon joinery; antique timbers; siding.
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English Antique Imports
828-963-4274; No fax
www.englishantiqueimports.com
Boone, NC 28607

Importer & distributor of architectural antiques: garden statuary, chimney pots, English Butlers' sinks & garden seating.
Write in No. 1277

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
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Lexington, KY 40505

Supplier of antique wide-plank flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms.
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This unique brick from Longwood was gently worn by the hooves of famous Bluegrass thoroughbreds.

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657

The Woods Co.
888-548-7609; Fax: 717-263-9346
www.thewoodscompany.com
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Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; paneling, stair parts, wainscoting, molding & more.
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www.wiwpine.com
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South El Monte, CA 91733

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www.beldenbrick.com
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www.belladura.com
Baton Rouge, LA 70802

Fabricator of carved-stone elements: columns, capitals, balustrades, fountains, hand-carved mantels & more.
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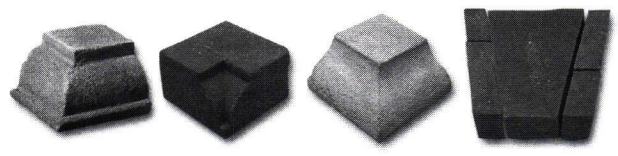
Great Meadow limestone was provided by Champlain Stone for this wall in combination natural weathered façade and blue-gray split faces.

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Write in No. 8210

Foster Wood Products Inc.
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers.
Write in No. 124

Goddard Spiral Stairs
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

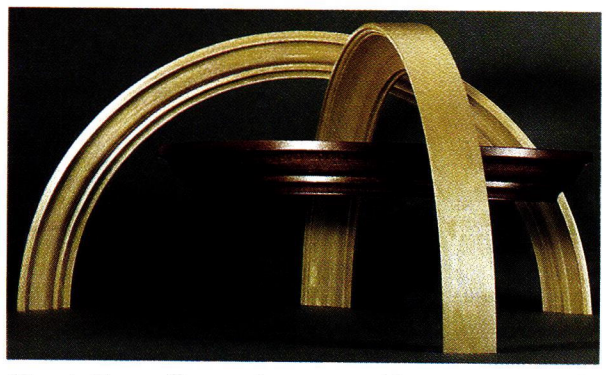
Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Write in No. 4780



Goddard manufactured this spiral stair in oak.

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610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction; garage doors.
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Historic Doors offers circular crown moldings in a variety of styles and woods.

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Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.
Write in No. 259

Hull Forest Products
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www.hullforest.com
Pomfret Center, CT 06259

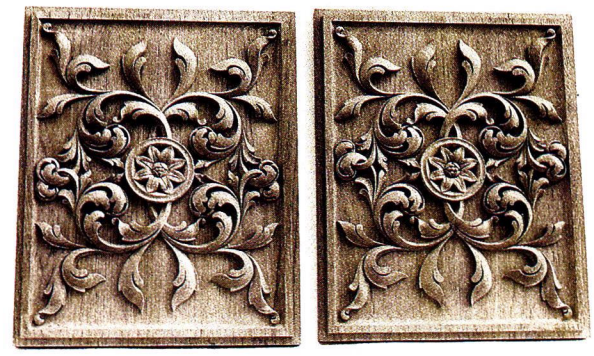
Harvester, manufacturer & distributor of wide-plank flooring & paneling: from 3-20 in. wide; timber-frame stock; New England/Appalachian species kiln dried in three grades; short lead time; pricing online.
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JMS Wood Products
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www.jmswoodproducts.com
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Supplier of rope moldings from ⅜ to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320

Klitsas, Dimitrios – Fine Wood Sculptor
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www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380



These intricate wood panels were carved by Dimitrios Klitsas.

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207-633-3818; No fax
www.knickerbockergroup.com
Boothbay, ME 04537

Fabricator of hand-carved ornament: interior woodwork.
Write in No. 1504

LWO Corp. (Woodway)
503-286-5372; Fax: 503-286-4092
www.arboria.com
Portland, OR 97217

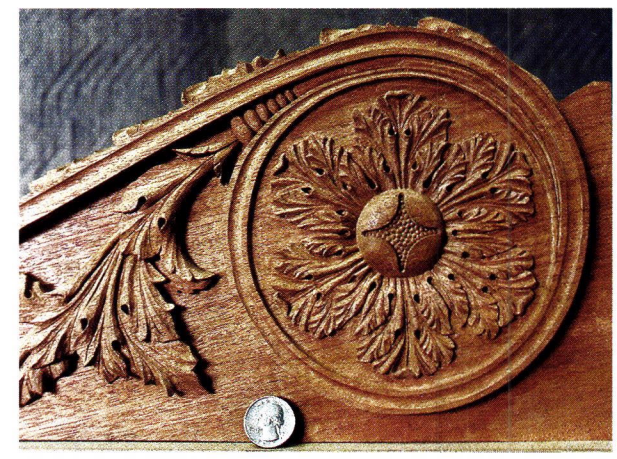
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Glastonbury, CT 06033

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This hand-carved corbel was custom made by Michael A. Dow.

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www.rcpfinefinish.com
Minneapolis, MN 55422

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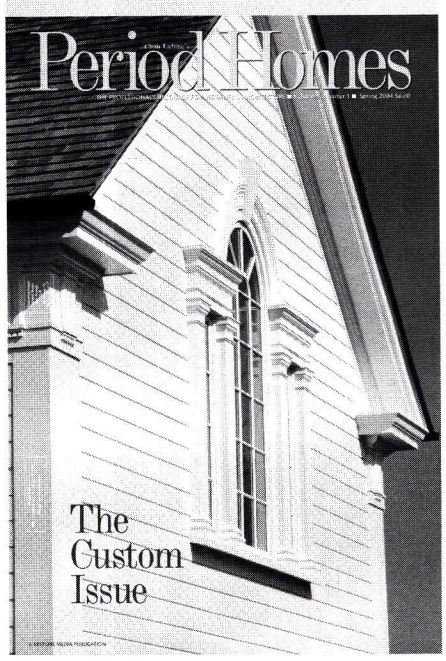
Reggio Register Co., Inc.
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www.reggioregister.com
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Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & solid wood; for forced-air-heating, a/c & high-velocity systems; many adapted from traditional Victorian designs.
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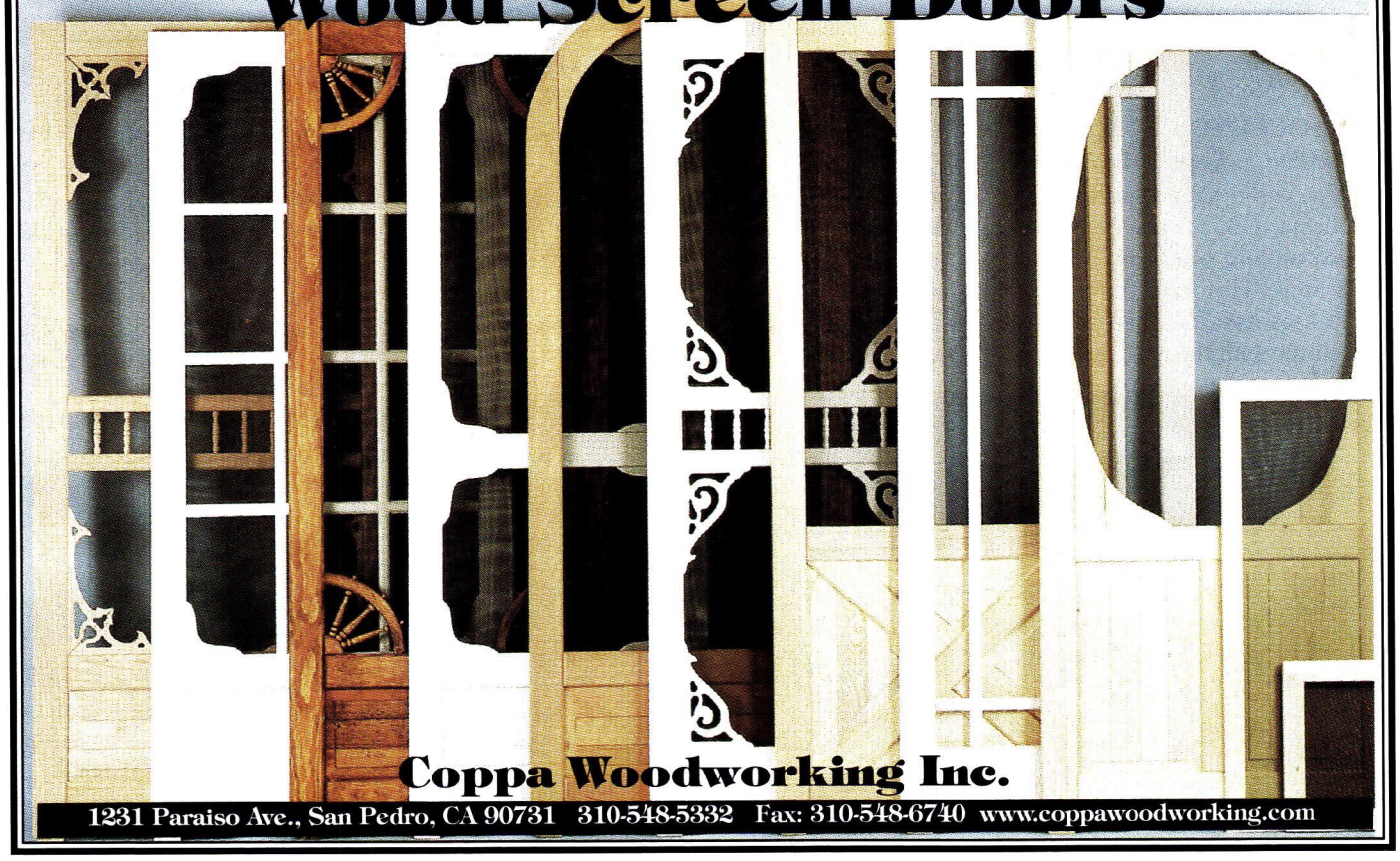
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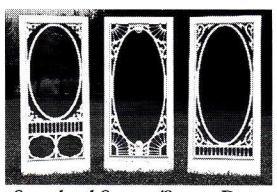
Coppa Woodworking Inc.
1231 Paraiso Ave., San Pedro, CA 90731 310-548-5332 Fax: 310-548-6740 www.coppawoodworking.com

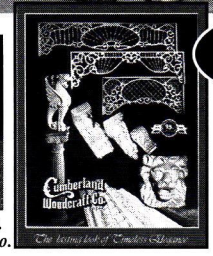
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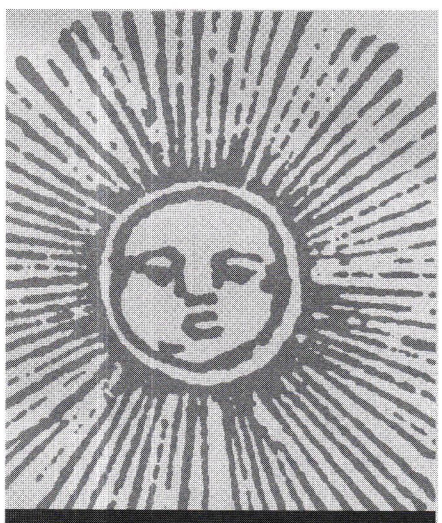
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Calendar of Events

ASSOCIATION FOR PRESERVATION TECHNOLOGY ANNUAL CONFERENCE, September 13-16, 2006. The APT's international network of architects, conservators, craftspeople, architects and educators will come together in Atlanta, GA, for the organization's 38th-annual conference this fall. The event will explore the theme, "Crossroads in Heritage Conservation: When Modern Becomes Historic," through a series of technical presentations, speakers, local field sessions, training workshops and social events. For a full schedule, and to register with the APT online, visit www.apti.org.



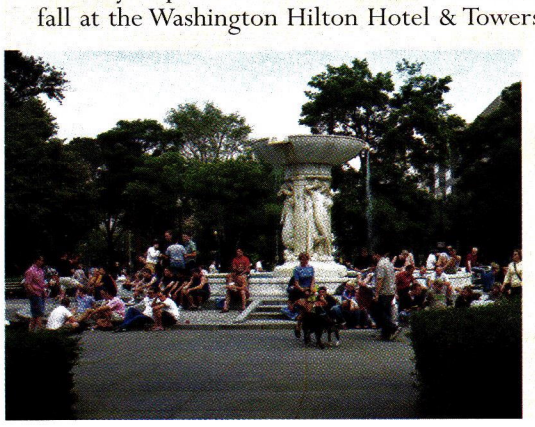
Rhodes Hall, Atlanta, GA *Photo: courtesy of Georgia State University Library/atlantatimemachine.com*

CALL FOR PRESENTATIONS, deadline is September 18, 2006. Knowledgeable professionals with expertise in historic preservation, restoration, renovation and historically inspired new construction are invited to submit proposals for workshop and seminar presentations to be given at the spring 2007 **Traditional Building Exhibition and Conference**, which will be held at Hynes Convention Center in Boston, MA, March 8-10. To submit an idea, contact Judy Hayward at 802-674-6752 or jhayward@restoremedia.com.

HISTORIC PRESERVATION WORKSHOPS, through October 2006. The Campbell Center in Mount Carroll, IL, offers courses and workshops in many areas of historic preservation. Programs this year, which run from one to three days, include Gilding I, Gilding II and the Care of Stained & Leaded Glass. For full course information, go to www.campbellcenter.org.

HISTORIC ADDITIONS SYMPOSIUM, October 4, 2006. On the eve of the **Traditional Building Exhibition & Conference**, the National Civic Art Society, with support from The Institute of Classical Architecture & Classical America, presents "Architecture of the Whole: Additions to Existing Buildings and Neighborhoods." The day-long symposium will explore additions to historic buildings in the field of historic preservation and traditional architecture, and reexamine Standard Number Nine of the Secretary of the Interior's Standards. The standards were written at a time when no one foresaw today's thriving, skilled practice of traditional architecture, and make clear that additions should be easily recognizable from the historic structures to which they are attached. The symposium will be followed by a day-long tour of additions to historic buildings in the Washington, DC, area on October 5, 2006.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, October 4-7, 2006. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired new construction. The conference, which will be held this fall at the Washington Hilton Hotel & Towers in Washington, DC, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.



Dupont Circle, Washington, DC

IPTW 2006 – REBUILDING NEW ORLEANS, October 26-28, 2006. This year's theme for the International Preservation Trades Workshop (IPTW) in New Orleans, LA, is "Rebuild Hope – Reclaiming Heritage." The Preservation Trades Network (PTN) and the World Monuments Fund (WMF) are working together to help residents rebuild their homes in the historic Holy Cross District. For more information, or to teach, facilitate workshops or to make donations of tools, materials or money, visit www.ptn.org or www.iptw.org.

WORKSHOP ON HISTORICAL LIME MORTARS, November 2006. A comprehensive two-day course details the hows and whys of using lime-putty mortars for re-pointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and re-pointing on all different types of historic masonry walls. Places are available for August and November. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com.

THE VENICE CHARTER REVISITED CONFERENCE, November 2-5, 2006. The 2006 conference of the International Network for Traditional Building, Architecture and Urbanism (INTBAU) will be held in Venice, Italy. Academics, practitioners, planners, historians and amateurs interested in any aspect of conservation or heritage are invited to examine the themes of The Venice Charter, a document that sets out to define the common responsibility of nations to safeguard cultural heritage for future generations. The conclusion of the conference will propose a charter for traditional architecture and urbanism in historic contexts, including the reconstruction of destroyed buildings and new buildings on infill and other sites. For schedule, booking and travel details, visit www.intbau.org/venicecharter.htm.

NEW URBAN GUILD WORKSHOP, November 3-5, 2006. A workshop on porches and balconies will be held by the New Urban Guild in Miami Beach, FL. The workshop, presented by practicing traditional architects, will focus on proper detailing in a range of styles. For more information, contact Janna Whitley at 786-276-6000 or janna@newurbanguild.com.

THE PALLADIO AWARDS, deadline for entries is November 15, 2006. The annual awards competition for excellence in traditional design is co-produced by *Period Homes* and *Traditional Building* magazines; awards are given in Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about past winners and entering the next competition, go to www.palladioawards.com.

HISTORIC PRESERVATION SEMINARS, through December 2006. The National Preservation Institute has a schedule of seminars in Historic Preservation & Cultural Resource Management in cities throughout the United States. Upcoming highlights include "Emergency Action Planning for Historical Buildings," September 13-14. Seminars vary in length from one to three days and qualify for AIA continuing-education credits. For full schedule details, go to www.npi.org.

WOOD-CARVING WORKSHOPS. Classically trained master-wood-carver Dimitrios Klitsas conducts classes in wood carving for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on this or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a compete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units. Exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

Plutocrats at Play

Houses of the Berkshires, 1870-1930

by Richard S. Jackson Jr. and Cornelia Brooke Gilder
Acanthus Press, New York, NY; 2006
312 pp.; hardcover; 300 b&w duotones; $75
ISBN 0-926494-35-X

Reviewed by Eve M. Kahn

Across a few hundred square miles of foothills in Western Massachusetts, an insular group of rich people – including many cousins married to one another – commissioned mansions from the A-list architects of the Gilded Age. Eminent designers in their primes, such as Bruce Price and Peabody & Stearns, built alongside then-whippersnappers like Stanford White and Delano & Aldrich. Unpretentious shingled cottages mingled with sophisticated Beaux Arts-style brick essays and bombastic Palladians and Tudors. The Berkshires thus ended up with a nearly unrivaled collection of estates overlooking landscapes by Frederick Law Olmsted or Beatrix Jones Farrand.

"There are not many places in America that combine architecture, ambition and nature in such abundance," writes Samuel G. White, a great-grandson of Stanford, in the foreword to this insightful volume. The authors, Berkshires-based historians Richard S. Jackson Jr. and Cornelia Brooke Gilder, have combed through family diaries, guest books, correspondence and period newspapers to illuminate how a dense concentration of majestic buildings arose and how it has aged fairly well.

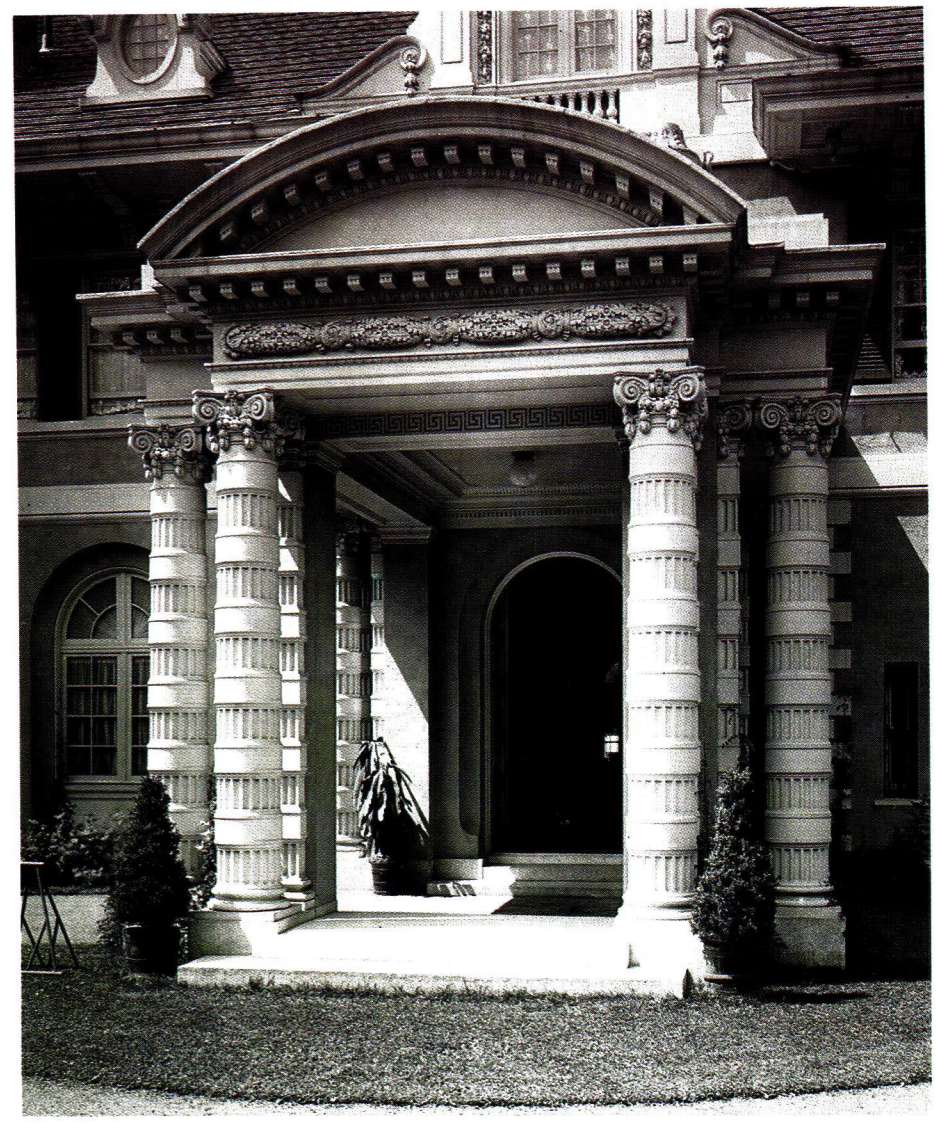
The book focuses on 35 properties, almost all in Lenox and Stockbridge. The resort area's pioneer visitors, in the 1840s, were intellectuals like Ralph Waldo Emerson, Herman Melville, Nathaniel Hawthorne, the actress Fanny Kemble and the painter Thomas Cole. The culturati's patrons followed, apparently desperate for good conversation they couldn't find in posher places. Newport, RI, in particular, was notorious for what Edith Wharton called "watering place trivialities." By the time she fled Newport for Lenox in 1902, Jackson and Gilder point out dryly, Wharton "was, after all, merely moving from one resort full of cousins and peers to another."

Still, vacationing in the Berkshires never became as stultifying as Newport's summer high season. Berkshires aristocrats earnestly called themselves "cottagers," they ran farms that functioned year-round, and they didn't waste much land on formal gardens. Their house parties tended to center on sports – hunting, golf, cricket (coached by the English servants), plus sledding and skating in winter – rather than tea served under parasols. The architecture likewise never quite reached the off-putting splendor of Newport. But Jackson and Gilder have nonetheless found many examples of vast construction budgets in the Berkshires.

For a widowed railroad heiress named Mary Frances Sherwood Hopkins, McKim, Mead & White quarried her 229-acre property for enough blue dolomite to clad a 68,000-sq.ft. castle. Electricity magnate George Westinghouse built himself a power plant to fire up thousands of bare light bulbs, posted every foot or so under his Queen Anne mansion's



This 1894 ballroom, in a Tudor palace with acre-size floors, accommodated the Anglophile owners' house parties.



Guy Lowell (1870-1927) designed a Beaux Arts pile for a shipping magnate in 1903, with rusticated Corinthian columns surrounding the porte cochère.

dentil moldings. Investment banker Anson Phelps Stokes had to give up his 20-bedroom half-timbered pile after just a few years in residence because he'd lost a leg in a riding accident and had trouble maneuvering around the 400-ft.-long building.

Gilder and Jackson have arranged their case histories chronologically, and their building descriptions and quotes from primary source material can be memorably vivid. Stanford White's 1886 "wildly eclectic" Naumkeag, for instance, "features a faux-thatched roof folding over the dormers, irregular chimneys, shards of broken glass in the mortar, and two round, vaguely Norman towers with conical roofs." The children who grew up amid such design marvels had to scrounge up ways to amuse themselves. A lawyer's daughter named Georgette Folsom wrote at length in her memoirs about life in a rambling 1884 Tudor called Sunnyridge. She liked to slide around on the front hall's bearskin rug or sit on the bear's head, and each night en route to bed she tiptoed past creepy portraits: "You passed at the turn of the stairs a terrifying, surely more than life size, painting of Salome with John the Baptist's head. You tried not to look at it but there was a fascination about that white and bloody head being on the platter..."

In 1925, Sunnyridge was devastated by fire and never rebuilt: "artworks, including John the Baptist's dripping head, were consumed," Jackson and Gilder report. Surprisingly, only eight other white elephants profiled in this book have been demolished. The others proved adaptable for use as schools, resorts, museums or concert venues (most famously Tanglewood). The authors carefully note the present-day condition of each site, even mentioning which fieldstone gateways or Doric pillars remain visible through undergrowth and which golf courses have "reverted to wilderness."

The high caliber of scholarship only falters in the illustrations and appendices. For some buildings, only three or four grainy photos seem to have survived. Floor plans (often low resolution) are supplied for only half of the projects. Captions are minimal and mostly undated. No street addresses or maps are given, although 20 of the 26 extant buildings are not private homes.

The dozen museums or hotels on the roster would have especially welcomed the publicity. It's easy enough, though, to input the authors' sometimes cryptic data into Google. Some tony resort websites quickly pop up, with URLs like elmcourt.com, eastover.com or blantyre.com. This largely well-executed and thorough book will surely inspire architectural tourists to track down accessible period rooms or driveway glimpses, or perhaps just the ghosts of gateposts and putting greens. ■

Timber-Frame Tutorial

Oak-Framed Buildings

by Rupert Newman

Guild of Master Craftsman Publications, Ltd., Lewes, U.K.; 2005
192 pp.; softcover; 188 color photographs, 92 drawings; $24.95
ISBN 1-86108-379-3

Reviewed by Frederick Wilbur

Anyone vaguely familiar with architectural history knows that wood has been the primary building material for thousands of years, though, by virtue of their survival, stone temples and cathedrals seem more iconographic, standing as milestones among the innumerable vernacular structures that have influenced humankind more anonymously. *Oak-Frame Buildings*, by Rupert Newman, is a book about the contemporary use of wood as a building material, though in the specialized context of timber-frame construction. Gauging by the listings and advertisements in a variety of home-building periodicals, the popularity of this ancient technique is increasing.

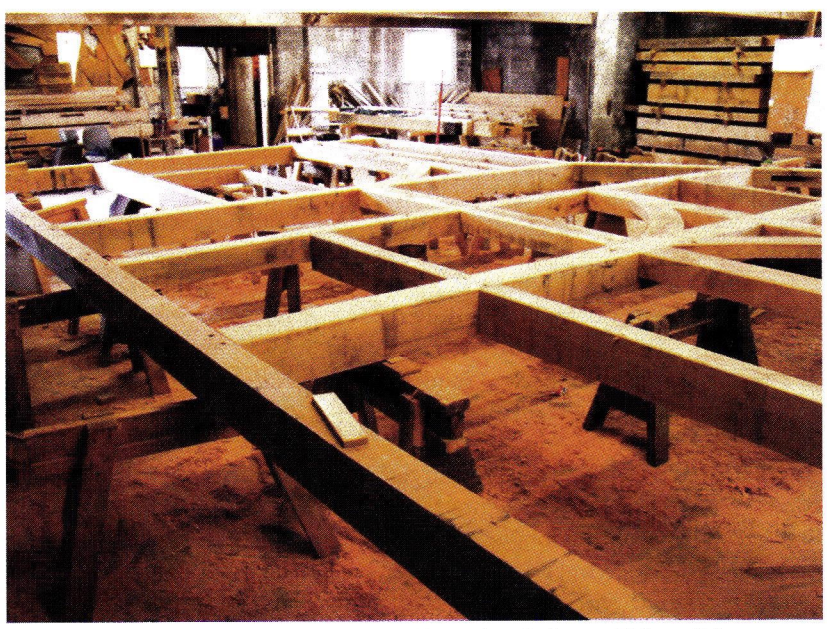
Anyone even casually versed in construction techniques will admire the geometry of the timber frame: how the jowl posts rise from a sole plate; how the diagonal dragon beam interrupts the joists in order to support the jetty; how from tie beam the crown post upholds the rafters and purlins; how cruck and braces hold the structure true. A timber frame is geometry in its simplest form – squares and triangles with graceful curves interspersed among them like the trees from which they come. Timber-frame design involves the cabinetmaker's skill of joint-making, the architect's three-dimensional visualization and the engineer's statistical analysis.

Wood and geometry came together in dramatic fashion in the 16th and 17th centuries in the "black and white" or "half-timber" Elizabethan manor house. Timber-frame construction is associated with houses surviving from the late Medieval and Renaissance period in Europe, though the use and techniques came into prominence during the reign of the Plantagenets (1154-1485). The use of timber-frame construction continued until the 19th century, which not so coincidently produced the first studies of the technique in books such as *The Evolution of the English House* by S.O. Addy (S. Sonnenschein & Co.; 1898), and *The Development of English Building Construction* by C.F. Innocent (Cambridge University Press; 1916). The early-20th century, in America at least, saw a revival in the varied phases of Colonial architecture – Tudor/Gothic, Jacobean, up through Georgian. Many towns across America have "half-timber" Tudor houses that were built between 1890 and 1940.

Even the open-minded reader expects a book with such a plainly spoken title as *Oak-Frame Buildings* to be presented in an equally terse way, but this book is a truly handsome one consistent with the Guild of Master Craftsman Publications' well-deserved reputation. The content, which would seemingly have a narrow audience, has a wonderful promoter in its attractive presentation. The photographs are generally of superlative quality and are often given full pages or, in several cases, spread onto the adjacent page. Essential to this sort of book, the photographs and the copious diagrams are placed adjacent to the pertinent text, reducing confusion between illustration and word. The care in using various layout devices – including sidebars, background color and graphics, margins, captions in juxtaposition to



One of oak's distinctive framing uses is to create curves, such as with this arch-braced truss.



The timber-frame house is built in two-dimensional planes. This wall frame was assembled and laid out in the workshop.

drawings and varying font size – makes this a pleasing book to read, as well as to study. And, not to read too much into it, the book is a perfect square – as if to bolster the geometry underlying the whole of the framing process.

Occasionally there is a redundancy between the sidebars and the text and there is a layering of graphics that seems fragmentary, but this does not detract from the obvious overall expertise of the layout professionals.

It may be tempting to abandon it on the coffee table, but this is a "working" book. In his introduction, Newman states that the impetus for the book was to answer questions posed to him over the years by clients, architects, design professionals and construction contractors, as well as by fellow carpenters. Anyone interested in timber-frame building will obtain a wide view from this book, though Newman continues, "*Oak-Framed Building* is not intended to be a step-by-step manual, rather its purpose is to provide readers with some knowledge of the techniques involved so they may better understand the overall process." The author explains everything as though the reader was planning to build a timber-frame house, but it is obvious that the process requires skill, and a skill acquired by on-the-job experience. The complete and behind-the-scenes information is presented as though the reader was a potential client. Bringing the reader into the process is an effective writing technique and to educate one's potential clients is a sound business strategy as well.

Newman's parameters include no less than the entire building process. His is a linear approach: beginning with a brief historical overview and more immediate considerations; continuing with site procurement, planning and dealing with zoning and review officials; and concluding with the actual design of the frame configuration. He discusses material, layout and cutting joints, as well as fabrication and assembly strategies, and concludes

by considering glazing and insulation. The attention to details is doubtlessly derived from personal experience. Newman mentions the possibility of insect attack, the known shrinkage of the material and the fire resistance of oak compared to structural steel. His writing exudes a confidence gained by working with massive and dangerous timbers.

As any practicing artist needs to comprehend the primary tenets and precedent of his craft, Newman begins his book with a brief history of timber-frame usage. Instead of an academic tome laced with references to structures long decayed, or comparing one example to another, the author presents a synopsis of the evolution of the generic timber-frame building, aided by the clarity of skeletal diagrams. This recapping of the historical record may reinforce nostalgia for the past, but the photographs of contemporary houses throughout the book draw history into the present.

In "Starting Off" Newman immediately states, "For many people building their own home is one of the greatest milestones in their life, ranking alongside getting married or having a baby." If you have, in fact, built a house (or read Tracy Kidder's book, *House* [Houghton Mifflin Co.;1985]) you know that prodigious amounts of sweat-equity and emotional angst have been invested. Newman attempts to ease that perceived trepidation in the first-time house builder. The advice on budgeting, finding a site and dealing with officials seems obvious and warnings like "Beware! Any figures given to you by builders or architects may be optimistic" seem unnecessary for anyone beyond the rudest naiveté. He does explain the custom of calculating costs by the square meter, and outlines a number of variables that arise with this method.

No doubt there are some things even a moderately seasoned builder might overlook, such as taxes, lawyer's fees, permit fees, building and site insurance, land clearance and landscaping costs. He emphasizes that among the professionals involved with the design and approval of the design, the timber-frame contractor should be included, which, it is interesting to note, is the desire of all artisans who contribute to the architectural fabric, whether mosaic artists, woodcarvers or stained-glass artists. He then advises the client how to approach the design aspects of site orientation, room location and how the timber-frame structure will influence the design, advocating an open-plan building – a departure from the modularized originals. It is clear that an architect and often a structural engineer are necessary to fully design the building.

Having established the timber frame in the context of the building plan, Newman addresses the design of the timber frame itself, which is naturally more interesting to the reader who wants to get to the heart of the subject. The module is termed a bay, which is determined by the practical consideration of the material itself. Oak, indeed any building material, has properties that limit the safe and/or practical span it can sustain; thus 10 to 13 ft. is most often the width of a bay. A sidebar on loads and stresses provides a valuable explanation of the complex art of sizing beams to carry specific loads and the various stresses of compression, tension, shear and deflection. Again, cautionary notes suggest that a structural engineer should be consulted for anything very complicated. Bay divisions, counted down the length of the building, are carried across the building by "cross frames," of which there are several types. Included in cross frames are the trusses that form the support for the roof, making the cross frames the shape of the typical child's drawing of a house. There are several types of trusses. This all may sound confusing, but the computer-generated diagrams and bullet-by-bullet reiteration makes the subject just the opposite. Of course, it would take some study to confidently identify each type in the field. Much of the point of the book is to display the possibilities from which to harvest what is personally attractive to the potential home builder.

Though reference was made at the very outset of the book to green wood construction, the subject is pinned down in the fourth chapter. Most woodworkers will have a fairly good idea of the anatomy of oak, but the justification for using 60- to 100-year-old trees is not a common one. There is an underlying feeling of guilt among a significant percentage of woodworkers for deforesting the planet, but the author feels justified, stating, "Overall CO^2 emissions in the atmosphere can be reduced by replacing fossil fuels with carbon-neutral wood." The tree, having removed CO^2 from the air, fixes it within its fiber [being], so a long-term use such as timber-frame construction is proactive conservation. According to the author, the energy used in producing timber frames is less than that used in conventional construction methods.

Another interesting explanation involves the properties of early and late seasonal growth of hardwoods. Among most woodworkers, particularly furniture makers and carvers, there is the idea that slow-growth wood with tight or fine grain has preferable working properties and appearance. Newman makes the case that "fast grown oak… has wide rings containing extra latewood growth, which comprises more of the dense fibers and fewer of the light vessels." Newman's concerns are, of course, primarily structural. Converting logs into beams by hewing and splitting is not explained in great detail, because those older methods are not economical. All the contemporary buildings shown in the illustrations are made from material sawn at a mill.

Chapter Five, "Making Frames," is decidedly the core of the process where design, material, tools and technique dovetail. Anyone who is challenged by interlocking puzzles will thoroughly delight at the contents of this chapter. As with the book as a whole, old and new are compared and contrasted; the patina of the wonderfully worn mallets and axe handles gives way to the brightly colored plastic of chain mortisers, power drills and circular saws.

As one can imagine, joining all the beams, braces and numerous secondary pieces together into a unit that lies in one plane, especially when cumbersomely heavy, twisted or curved, requires the establishment of reference points and straight lines (imaginary as they might be). Logically, the timbers are laid horizontally with various beams laid on top in order to locate and scribe the position of the joints. Primary beams are joined first and ancillary timbers such as braces are fitted next. There are different approaches but they all make use of individually scribed joints, allowing for variations in dimension, twist and splits. The joints described are just about all based on the mortise-and-tenon joint common to all purposes of woodwork. While strength of joint may be behind the use of a particular joint in furniture, it is definitely of concern in building a house! There are several ways to strengthen the cabinetmaker's common mortise-and-tenon joint. The beveled-shoulder tenon creates a ledge in the vertical beam upon which the horizontal beam rests. The dovetailed tenon ensures that the horizontal beam doesn't separate from the vertical post. After fabrication, each piece is marked so that re-assembly on the foundation goes smoothly.



Oak-framed buildings are ideal structures to create open-plan living areas. Many people also appreciate the exposed rafter beams, braces and collars. *Photo: © Nigel Rigden*

It is in raising the frames that the planning, layout and joining are "proved." After briefly discussing foundations, the logistics of delivering the 20 tons of wood for a "reasonably sized house" are addressed; even the quality of the gravel used to support heavy trucks and cranes is mentioned. Several hand methods of raising the frames are explained; these are followed by notes on site safety. Of course, one works from the ground up, but so obvious a statement belies the required physical strength, ordered approach and patience when coaxing ornery joints into place.

The remainder of the book seems a quiet denouement. Though building timber frames requires some different tactics to enclose the structure than are required by usual or customary building practices, much of the methods are covered by the latter. With contemporary concern for insulated buildings, the timber frame is usually visible to the interior and covered up on the exterior. The skin is a stick-built wall allowing for a tightly insulated house. Much attention is given to proper insulation, mentioning sustainability issues such as energy use and energy trade-offs. Construction methods to ensure the insulation is properly installed are explained thoroughly. Even the insulation values of straw bales are mentioned, but it is doubtful whether they would be used in an expensive timber-frame house. In tandem with the discussion of insulation is a final chapter on windows and passive solar heating. The few notes on floors, with an emphasis on underfloor heating, in this section seem almost an afterthought.

Anyone of sensitivity has to admire the integrity implicit in a book written by a practicing trades person, even disregarding the photo of the author in tool belt and climbing gear. This is a book of facts gleaned from years of experience, as well as building trades and forest-service literature. Though the author puts forward some justifications for using timber-frame construction, some readers may not be convinced that cutting up venerable old trees is something they should be doing to provide shelter for their families. A more extensive case could have been made by quoting reliable sources as to the available wood harvest and efforts made to renew the depleted resource. Only passing mention is made of roof loads, which seems the primary justification; except, of course, facilitating the open-floor plan and appearance advocated by the author. Because the frame is enclosed within the outer skin, the exterior appearance does not differ uniquely from other styles of building.

All this aside, *Oak-Framed Buildings* contributes valuable information to the contemporary use of timber-frame construction and is certainly a must-read for anyone planning to build a timber-frame building. So many other books on the market are simply picture books without the depth and sincerity of this one. ■

Frederick Wilbur has been a professional wood carver for more than 20 years. He has written for many wood-carving magazines, and authored Carving Classical Styles in Wood, *published by the Guild of Master Craftman Publications, Ltd., in 2004.*

Katrina's Wake

A year after Hurricane Katrina, there remains much to be done on the Gulf Coast. *By Hadiya Strasberg*

When Hurricane Katrina hit the Mississippi Gulf Coast and Louisiana on August 29, 2005, people were stunned. Though there had been much criticism of the Federal Emergency Management Agency (FEMA) and U.S. government management, the immediate national and international response was overwhelming. More than 70 countries as well as organizations and individuals from around the world pledged monetary donations or other assistance. Now, about a year after the storm, much of the attention has diminished under the enormous weight of the wars in the Middle East.

While much of the country has moved on, there remain a number of dedicated people involved in the cleanup and rebuilding of the Gulf Coast. In October 2005, a month and a half after the storm, I attended the Mississippi Renewal Forum, an emergency planning charrette that provided the state with designs for a new Gulf Coast. Architects, urban planners and other design professionals convened in Biloxi, MS, and designed walkable communities centered on revitalized downtowns, public transportation systems, attractive boulevards and southern, coastal vernacular architecture for all income levels. Many are still involved in the rebuilding effort.

Controversy over the idea of New Urbanist neighborhoods and the traditional style of much of the proposed architecture inevitably emerged. Some government officials, architects and residents thought the designs nostalgic and artificial, while others took them to heart and argued for the sense of place they could create. Reed Kroloff, the dean of Tulane's School of Architecture, became something of an anti-New Urbanist cheerleader. While academic aesthetic arguments, such as Kroloff's, will rage on, it is difficult to argue with the democracy and civility built into the charrette process employed in Mississippi and New Urbanist developments in general.

That Mississippi's governor chose to work with New Urbanist architects and New Orleans' mayor did not is another example of the division between the two camps. Mayor Ray Nagin instead invited Kroloff to participate in his Bring New Orleans Back Commission. Since then, however, the Gentilly section of New Orleans, which was without a redevelopment plan, hired Andrés Duany of Miami, FL-based Duany, Plater-Zyberk & Company – the organizer of the Mississippi Renewal Forum – to lead a charrette in April 2006. The city council is following suit, earmarking money and hiring its own planners separate from the Mayor's commission, to move things ahead.

The rebuilding effort, though uncertain at times, has come a long way in Mississippi when compared with its neighbor to the west. It is not physically noticeable in each neighborhood, as some debris has yet to be cleared from the streets and many are living out of FEMA trailers or in tents, but there have been numerous planning meetings with locals, government officials and builders to move things along. The SmartCode, a transect-based land-development ordinance, has not yet been officially adopted, but 10 of the 11 municipalities are pursuing it and will soon vote on versions.

Biloxi has decided not to follow the forum's recommendations, developers are now taking advantage of being able to build upwards of 30 stories on the waterfront. While the new construction and reopening of casinos is beneficial to the economic strength of the city, they do not make a city beautiful. They instead create a barrier that prevents the citizens from enjoying, or even seeing, their natural environs. In fact, the architects responsible for the Biloxi plan at the forum, Moule & Polyzoides Architects and Urbanists of Pasadena, CA, resigned from the task after months of continually hitting this wall.

The forum's ideas are also running into trouble in Bay St. Louis since a state-wide retraction of a ban that disallowed casinos to build on dry land. Though Habitat for Humanity is building a mixed-use, mixed-income neighborhood on 20 acres in Bay St. Louis, 1,000-unit, 20- to 40-story condominiums and casinos have also been approved there.

Yet, many of the concepts from the forum have garnered support and are being pursued. For Pass Christian, architects designed a Wal-Mart store – a retail chain often identified by its "big box" look – that assimilates with a traditional downtown block by providing parking in the rear among other things. Wal-Mart executives participated in a March 2006 charrette to research this idea further.



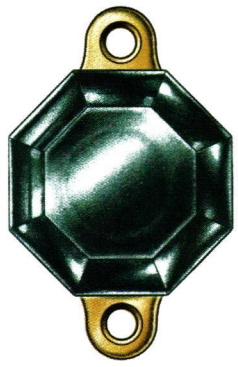
Structural damage in Waveland, MS, was estimated at 80 to 90 percent, where the eye of Hurricane Katrina hit.

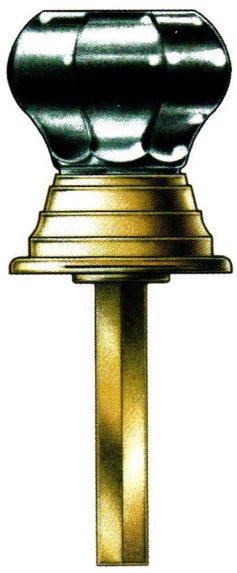
Downtown Ocean Springs is the showcase of another encouraging product of the forum. Katrina Cottage I, a 308-sq.ft. cottage designed by New York City-based Marianne Cusato as an affordable alternative to the FEMA trailer, is on display for all to explore. The New Urban Guild, of Miami Beach, FL, published a book of Cusato's plan and 17 other Katrina Cottages, which range from 170 to 1,200 sq.ft., in February 2006. Though only one other cottage has been built to date (in New Orleans), Bruce Tolar of Tolar LeBatard Denmark Architects in Ocean Springs and Michael Barranco of Jackson, MS-based Barranco Architecture and Design have plans to develop a 2-acre site with 800- to 1,200-sq.ft. Katrina Cottages, which they call a cottage court.

The New Urban Guild expects to be able to offer designs from its book through one manufacturer by September 2006. Cusato took a different route, working with Lowe's to design and manufacture a cottage kit. Some other good news came in June 2006 when Congress authorized $400 million to replace FEMA trailers, some of which may be earmarked for Katrina Cottages.

It's once again hurricane season and the Gulf Coast finds itself threatened by the possibility of another destructive storm. While the Mississippi Renewal Forum participants and many other people have come to the region's aid, there is much that remains to be done. One thing is certain: bureaucratic quagmires and political and architectural faction fighting only serve to stall rebuilding.

There have, however, also been promising signs: FEMA posted the advisory base-flood elevation maps ahead of schedule in April 2006, seemingly cutting through miles of red tape in the process, and the common sense behind the Katrina Cottage designs seems to have been recognized by those in power. There is much to learn from the endurance and ingenuity that was demonstrated by both the residents of the Gulf Coast and the professionals who came to their aid. In particular, the Mississippi Renewal Forum demonstrated the effectiveness of the New Urbanist planning process as well as the effectiveness of the designs it produces. The "bottom-up," consensus-based approach adopted by the forum was one of the few unqualified successes of the Katrina episode. Perhaps it will also be the most enduring. ■





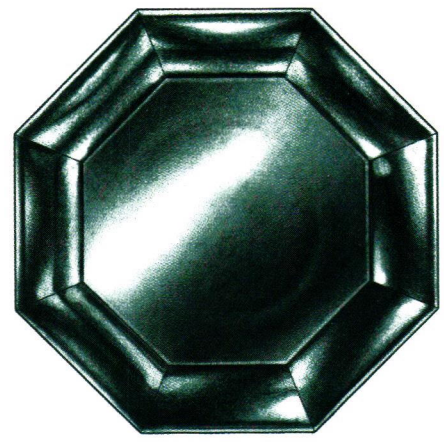
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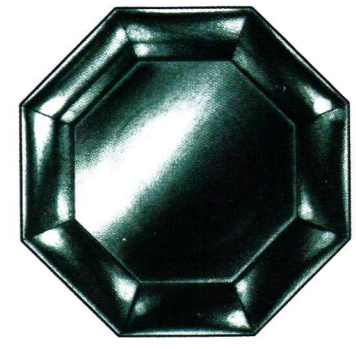


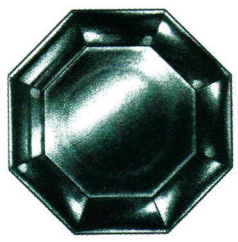
Key Escutcheon
with Crystal Cover

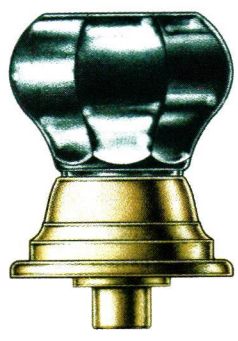


Crystal Shutter Knob
Shown without Rose









1¼" Crystal Cabinet Knob
Shown with Nashua (Shell) Shank





1¾" Crystal Knob
Shown with Robinson (Stepped) Shank

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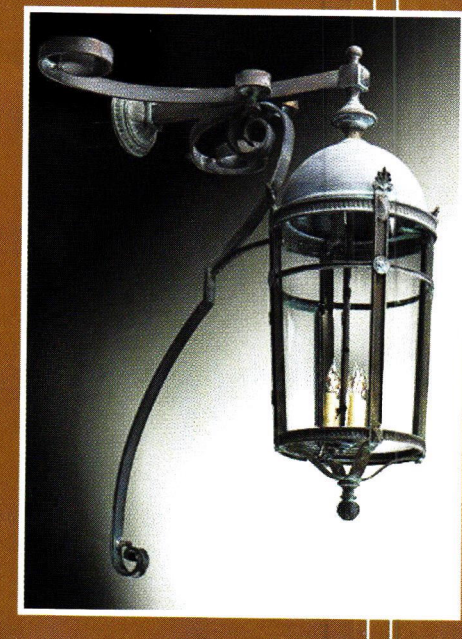


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